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TREASURES

LONDON
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LOTS 1-30

THE 'PARKER' INTAGLIO



PROPERTY FROM A PRIVATE BRITISH COLLECTION, LOTS 1 – 15

ITALIAN, 16TH/ EARLY 17TH CENTURY

INTAGLIO WITH VENUS AND CUPID AT THE FORGE OF VENUS

banded agate within a pendant mount
intaglio: 35mm., 1 $\frac{3}{8}$ in.
43mm., 1 $\frac{3}{4}$ in. overall

PROVENANCE

By tradition Archbishop Matthew Parker (1504-1575); by whom gifted to Queen Elizabeth I of England (1533-1603) [as described by Albert Way, 'Notice of a Jeweled Ornament presented to Queen Elizabeth by Matthew Parker, Archbishop of Canterbury', *Archaeological Journal*, 19, 1862, pp. 145-158]; possibly acquired John Sharp, Archbishop of York (1645-1714); thence by family descent
certainly by family descent to Thomas Barwick Lloyd Baker (1807-1886); thence by family descent to the present owners

EXHIBITED

London, Tudor Exhibition, 1889-1890;
London, Victoria and Albert Museum, on long term loan
(ref: LOAN:MET ANON.107-1968)

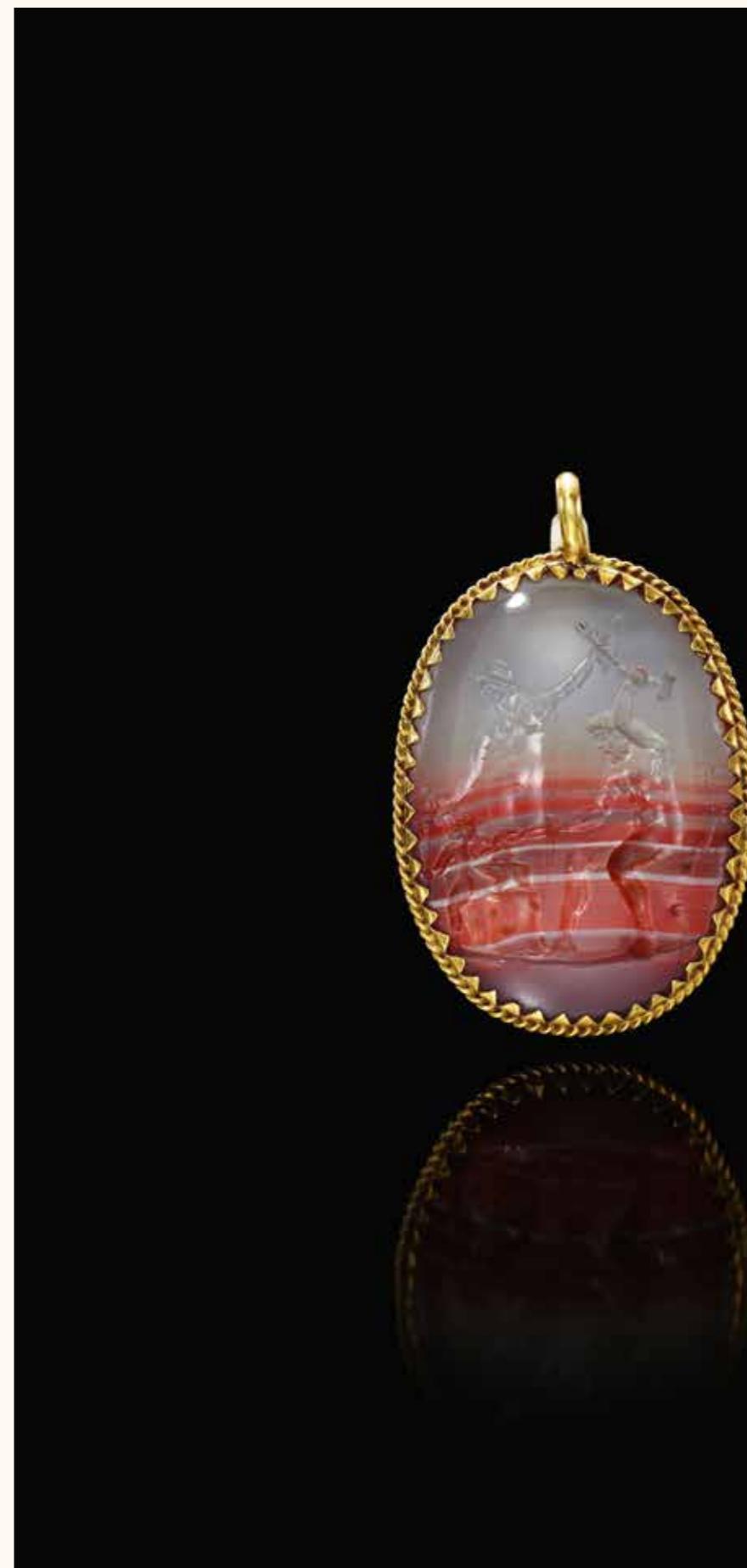
LITERATURE

A. Way, 'Notice of a Jeweled Ornament presented to Queen Elizabeth by Matthew Parker, Archbishop of Canterbury', *Archaeological Journal*, 19, 1862, pp. 145-158

RELATED LITERATURE

R. E. Raspe and W. Tassie, *A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems Cameos as well as Intaglios*, London, 1791; E.F. Bange, *Die Italienischen Bronzen der renaissance und des barock. Reliefs und Plaketten*, Berlin, 1922, vol.II; M. Henig and M. Vickers, *Cameos in Context: The Benjamin Zucker Lectures*, 1990, Oxford, 1993; I. Weber, *Geschnittene Steine des 18. bis 20. Jahrhunderts: Vergessene Kostbarkeiten in der Staatlichen Münzsammlung München*, Munich, 1995; H. Burns, M. Collareta and D. Gasparotto, *Valerio Belli Vicentino (1468c-1546)*, Vicenza, 2000; V. Donati and R. Casadio, *Bronzi e pietre dure nelle incisioni di Valerio Belli vicentino*, Ferrara, 2004; J. Boardman, D. Scarisbrick, C. Wagner and E. Zwierlein-Diehl, *The Marlborough Gems: Formerly at Blenheim Palace*, Oxfordshire, Oxford, 2009; D. Scarisbrick, C. Wagner and J. Boardman, *The Guy Ladrière collection*, London, 2015; D. Scarisbrick, C. Wagner and J. Boardman, *The Beverley Collection of Gems at Alnwick Castle*, London, 2017

£ 10,000-20,000



This banded agate intaglio is close to a model published in Raspe-Tassie (1797, *op. cit.*, no. 6468) as Vulcan forging arrows for Venus and Cupid, and there ascribed to the celebrated Italian Renaissance engraver Valerio Belli, also known as Valerio Vicentino (circa 1468-1546). The Raspe-Tassie gem is catalogued as 'Jasper, or rather a Rock Chrystal [sic]' (*op. cit.*). The model is found in a rock crystal panel on Belli's vase from the collection of Baron Maurice de Rothschild in the musée du Louvre (inv. no. OA 8281). It has been tentatively attributed to Belli by Burns, Collareta and Gasparotto (1494-1553) (*op. cit.*, pp. 263-264, 526, no. 182). The model is known, along with variants, in a series of plaquettes, several of which are published by Bange (1922, *op. cit.*, nos. 900-901). Burns et al suggest that the model as seen in these plaquettes may be a later elaboration by Giovanni Bernardi (1494-1553) (*op. cit.*, pp. 263-264, 526, no. 182).

In Greek mythology Venus, or Aphrodite, was the wife of Vulcan, god of fire and the forge. In Virgil's *Aeneid* the goddess of beauty seduces Vulcan in order to persuade him to make Aeneas' elaborate armour, including the shield which was engraved with prophetic scenes depicting the future of Rome. The scene is represented in ancient Roman glyptics, such as the Syrian garnet cabochon intaglio in the Walters Art Museum, in which Vulcan is depicted seated at his anvil (the standard iconography for the god in glyptic art) with Venus seated before him (inv. no. 42.474). Raspe-Tassie lists several further depictions of Vulcan including another given to Belli (no. 6460), and a carnelian from the Palatine Cabinet which was in the collection of the Duc d'Orléans at the time of publication (1791) and, like the present gem, shows Venus standing (no. 6466). Note also the impression of a (presumably Neoclassical) gem with a similar scene to the present intaglio formerly in collection of Prince Poniatowski.

The present intaglio departs from the Raspe-Tassie model principally in the positioning of the anvil (and idiosyncratic tree stump with knots); the inclusion of Cupid's torch; and Venus' outstretched arm holding Cupid's bow and quiver (in the Raspe-Tassie model the arm is bent and the attributes absent). The present intaglio exhibits an erotic aspect absent in the Raspe-Tassie model, principally through the removal of the drape preserving Venus' modesty, which reveals her gender.

The gem is exceptional for the beauty of the stone. The engraver has ingeniously employed the red layers of agate to simulate the searing heat of the forge, which rises and evaporates as it reaches the gods' upper bodies. Although Belli is famed for his work of rock crystal, of which the Medici casket in Palazzo Pitti is his masterpiece, the engraver is known to have worked in hardstone. The beautiful diaspro marrone screziato intaglio with a muse, perhaps, Euterpe, in the collections of the Duke of Devonshire at Chatsworth, is an example of his use of a rare multi-coloured specimen hardstone (inv. no. 39/246; see Burns et al, *op. cit.*, no. 131). However, Belli's treatment of the Vulcan scene in the Rothschild vase differs from the present intaglio principally in the stocky figures which are tightly packed together. The present intaglio is characterised by more slender elegant figures and a greater sense of space, indicating that it post-dates Belli's lifetime.

The quality of the engraving and the use of Belli's model points to a dating towards the close of the 16th century. However, the use of such a rare and unusual banded agate is more typical of the interest in specimen hardstones in the early 17th century, a time when European princes such as Rudolf II were forming *wunderkammern* (wonder rooms). The way in which the stone is obliquely carved, requiring the viewer to rotate the stone in order to read the scene, is also an approach seen in the 17th century (Diana Scarisbrick, private correspondence). The

dating of Renaissance glyptics is complex. Whilst the present intaglio is stylistically likely to date to the second half of the 16th century, a 17th century dating cannot be ruled out.

THE VULCAN INTAGLIO AND ITS ASSOCIATION WITH ARCHBISHOP PARKER

The gem was published as the 'Parker Jewel' by Albert Way in 1862. Way associated it with the set of nine conjoined vellum roundels, which record a gift by Archbishop Parker to Queen Elizabeth I (also Lloyd Baker collection, see lots 2 and 3). Way describes the gem as a convex 'jasper agate' and describes it as 'cinque-cento work' (16th-century). He notes that the subject 'has been frequently repeated [as discussed above, cf Raspe-Tassie], with some slight variations, and it has been explained as representing Venus obtaining from Vulcan armour for Aeneas'. Way describes the ingenious conflation of the word 'Acathe' [sic] (agate) and 'Achates' (Aeneas' loyal companion in the *Aeneid*) in the vellum manuscript, and proposes that the present gem was presented to Queen Elizabeth I by Archbishop Parker (her loyal 'Achates') within the rose turned ivory pyx (lot 3).

Way's argument for the present intaglio being the 'Parker Jewel' would have been given weight by the long association between gem, manuscript and ivory box within the Lloyd Baker family. However, his claim is undermined by the erotic subject matter of the present intaglio, which Way himself describes as 'inappropriate ... as a token of the homage of a grave and pious prelate to his sovereign'.

More significantly, the recent publication of a translation of Matthew Parker's *De Antiquitate Britanniae Ecclesia* in 2014 has revealed that the manuscript likely originally accompanied a golden salt cellar inset with agates presented by Matthew Parker on a royal visit to Canterbury on the occasion of the Queen's 40th birthday (7 September 1573). The text reads:

"Besides this splendid and sumptuous banquet, the Archbishop bestowed certain distinguished gifts upon the Queen, namely a salt cellar made of gold, into the cover of which was inset a jewel, an agate, containing St George killing the dragon, along with verses in French upon the customary royal insignia; in the curved section or hollow of this was enclosed another agate, incised into which was a true likeness of the Queen on white agate. On the top of its cover, a small golden boat held a rectangular diamond. The Archbishop gave the Queen this salt cellar as a gift..."

The manuscript includes illustrations of engraved gems depicting St George and the dragon, and Queen Elizabeth; matching the primary source account quoted above. It is therefore clear that Way was mistaken when he associated the present gem with the Parker manuscript.

DR JOHN SHARP, ARCHBISHOP OF YORK (1644-1714)

The intaglio, manuscript and ivory box (lots 2 and 3) were possibly acquired by Dr John Sharp, Archbishop of York (1644-1714), who was close to Queen Anne (1665-1714). Sharp was a distinguished numismatist and collector of coins and medals, principally of the British Isles. Between 1698 and 1699 he wrote 'Observations on the Coinage of England with a letter to Mr [Ralph] Thoresby' which was eventually published in 1785. An extensive part of his collection was dedicated to coins minted during the reign of Queen Elizabeth I. Archbishop Sharp's collection descended to Catherine Sharp (1770-1843) of Clare Hall, near Barnet, and then to her nephew Thomas Barwick Lloyd Baker (1807-1886), who Albert Way records as the owner of the present intaglio in 1862. Lloyd Baker was a direct descendant of Archbishop Sharp through his maternal grandfather William Sharp (1729-1810), surgeon to King George III.



ARCHBISHOP PARKER'S GIFT



PROPERTY FROM A PRIVATE BRITISH COLLECTION, LOTS 1 – 15

ARCHBISHOP MATTHEW PARKER

PRESENTATION MANUSCRIPT FOR QUEEN ELIZABETH

in the form of nine conjoined vellum roundels (each c. 40mm diameter) in three rows, linked by thin strips of vellum (total size 127 x 127mm), the middle centre roundel illuminated in blue and gold with a finely illustrated St George and the Dragon on a dark blue background surrounded by a Garter with motto, and with surrounding Latin text on the presentation of an agate jewel by Archbishop Matthew Parker to Queen Elizabeth I ("Regni axos Elizabetha gerit Mattheus Achaten Cantuar. Ei donat fidus dum vivet Achates"), the bottom centre roundel with a small miniature portrait of Queen Elizabeth in blue, surrounded by three Latin sententiae, the top row with a definition of agate in French derived from Pliny with headings in gold ink, the remaining roundels with Latin texts on the properties of agate and related subjects derived from Pliny and other Classical sources, the texts in three fine calligraphic hands, [September 1573], mounted on a square of velvet covered board, with a printed exhibition label ("Tudor Exhibition, London. 1889-90. Reg. No 49") on the reverse

PROVENANCE

Archbishop Matthew Parker (1504-1575); by whom gifted to Elizabeth I (1533-1603); possibly acquired John Sharp, Archbishop of York (1645-1714); thence by family descent, certainly to Thomas Barwick Lloyd Baker (1807-1886); thence by family descent to the present owners.

EXHIBITED

London, Tudor Exhibition. 1889-90 Reg. No 49
London, Victoria and Albert Museum, on long-term loan

£ 5,000-10,000



A BIRTHDAY GIFT FOR QUEEN ELIZABETH I FROM HER ARCHBISHOP OF CANTERBURY.

This manuscript is an exceptionally rare relic of the summer progresses that were such a distinctive feature of the pageantry of Queen Elizabeth's reign. On 7 September, her 40th birthday, the Queen was in Canterbury as part of her progress through Kent, where she was invited to a lavish banquet at the Archbishop's Palace. Her host was Archbishop Matthew Parker (1504-1575), a principal architect of the Elizabethan church settlement and the greatest collector of Medieval manuscripts of his generation, and the assembled guests - including the great nobles of the court as well as the French ambassador with a retinue of 100 gentlemen - filled the hall. Archbishop Parker also presented his Queen with a particularly magnificent gift, lovingly described in his own account of proceedings:

"a salt cellar made of gold, into the cover of which was inset a jewel, an agate, containing St George killing the dragon, along with verses in French upon the customary royal insignia; in the curved section or hollow of this was enclosed another agate, incised into which was a true likeness of the Queen on white agate. On the top of its cover, a small golden boat held a rectangular diamond." (Matthew Parker, annotated copy of *De Antiquitate Britanniae Ecclesia*, trans. in *John Nichols's The Progresses and Public Processions of Queen Elizabeth I: A New Edition of the Early Modern Sources* (2014))

The salt incorporated exactly the same agates as are illustrated in this manuscript, and indeed this manuscript is presumably the "verses in French" that were inset into its cover. The unusual shape of this manuscript strongly suggests that it was originally folded to create a single disc of just over 40mm diameter. Although it was probably incorporated into the long-lost salt, the manuscript has long been associated with a turned ivory box (lot 3) into which it could have been fitted, and which may also have formed part of this magnificent gift to the Queen. The manuscript has historically been associated with an intaglio of Venus at the Forge of Vulcan (lot 1) but the identification of that intaglio with Matthew Parker's gift to Queen Elizabeth I is almost certainly mistaken (see Albert Way, 'Notice of a Jeweled Ornament Presented to Queen Elizabeth by Matthew Parker, Archbishop of Canterbury', *The Archaeological Journal*, vol 19 (1862), 145-58).

The manuscript itself is typical of gifts to the Queen. The use of multiple languages is a compliment to her linguistic abilities, whilst the Classical pun on Achates - both the Latin for agate and the name of Aeneas's most faithful friend - and references to Pliny are acknowledgements of her learning. The use of different calligraphic scripts for different languages is found in other manuscripts presented to the Queen on progresses or as New Year gifts.

3

THE ROSE BOX



PROPERTY FROM A PRIVATE BRITISH COLLECTION, LOTS 1 – 15

**ENGLISH OR POSSIBLY GERMAN,
SECOND HALF 16TH CENTURY**

ROSE TURNED CIRCULAR BOX

turned ivory
with an old paper label inscribed: "TUDOR EXHIBITION,
LONDON, 1889-90. Reg. No. 49. Cat. No."
3.5 by 5.2cm., 1 $\frac{1}{8}$ by 2in.

PROVENANCE

By tradition Archbishop Matthew Parker (1504-1575);
by whom gifted to Queen Elizabeth I of England (1533-1603)
[as described by Albert Way, 'Notice of a Jeweled Ornament
presented to Queen Elizabeth by Matthew Parker, Archbishop
of Canterbury', Archaeological Journal, 19, 1862, pp. 145-158];
possibly acquired John Sharp, Archbishop of York (1645-1714);
thence by family descent
certainly by family descent to Thomas Barwick Lloyd Baker
(1807-1886);
thence by family descent to the present owners

EXHIBITED

London, Tudor Exhibition, 1898-1899;
London, Victoria and Albert Museum, on long term loan
(ref: LOAN:MET ANON.107-1968)

LITERATURE

A. Way, 'Notice of a Jeweled Ornament presented to Queen Elizabeth by Matthew Parker, Archbishop of Canterbury', *Archaeological Journal*, 19, 1862, pp. 145-158;
J. Ferguson and R. Davies, 'A Survey of Tudor and Early Jacobean Rose Turning', *The Society of Ornamental Turners*, Bulletin no. 83, p. 141

RELATED LITERATURE

M. Trusted, *Baroque & Later Ivories*, London, 2013

• £ 3,000-5,000





Portrait miniature of Anne of Cleves (1515-1557) by Hans Holbein, set in a probably late 16th century turned ivory box, Victoria and Albert Museum, London (inv. no. P.153:1, 2-1910)

This beautifully turned ivory box closely relates to another which contains Hans Holbein's famous miniature portrait of Anne of Cleves in the Victoria and Albert Museum, London (inv. no. P.153:1, 2-1910). The two receptacles belong to a small group of fifteen known rose turned ivory boxes made in England or perhaps Germany (for export) probably in the second half of the 16th century. The development of the Rose Engine lathe or *Kunstdrehen* is thought to have been developed in Southern Germany in the 16th century, and appears to have corresponded with wider technological developments in weaponry, printing, turning and engineering principally in the cities of Augsburg and Nuremberg (Ferguson and Davies, *op. cit.*).

The present box and the Anne of Cleves example are arguably the finest in existence. According to Ferguson and Davies, such boxes appear to have been created as receptacles for portrait miniatures. Fitted with lids, they both protected the precious images within, whilst keeping their deeply personal contents secret to prying eyes. Initially such boxes were plainly decorated before being superseded by more elaborate examples with rosette decoration which, according to Ferguson and Davies, was 'a form according with the prevailing cult of symbolism, combining the Royalist emblem and the flower of Venus, goddess of love and beauty' (*op. cit.* p. 135).

Ferguson and Davies note that the present 'Parker Box' shows 'a remarkable resemblance to the Anne of Cleves [sic] work, allied to a sophisticated basket-work box side' (*op. cit.* p. 140). In her catalogue of the V&A's Baroque &

Later Ivories, Holly Trusted suggests that Holbein's portrait may have been trimmed to fit within its box, which likely post-dates the portrait. Trusted contends that ivory turning techniques were unknown in England in the 16th century and that the Anne of Cleves box was probably made by a German turner in England or in continental Europe. This was the period in which princely collections of ivories were being formed, notably in Dresden and Munich. Trusted describes the Anne of Cleves box as 'British or perhaps German', dates it to circa 1580-1600, and concludes that the box 'probably dates from the late sixteenth century, and as such is one of the earliest and most important post-medieval ivories in the collection' (*op. cit.*, pp. 144-145, no. 121).

Ferguson and Davies suggest that the intaglio with Venus at the forge of Vulcan (lot 1) and the vellum manuscript describing Parker's gift (lot 2) were contained in the present box. Although the manuscript is now thought to commemorate Archbishop Parker's gift of a salt cellar set to Elizabeth I 7 September 1573, Ferguson and Davies hypothesis that the manuscript was contained within the present box is plausible. As has been outlined above, such boxes were made or appropriated for the purpose of holding miniatures, deeply private and valued images. The present box, which is the correct shape and size for the manuscript, would probably therefore have been seen as an appropriate receptacle for a manuscript detailing a personal gift from Archbishop to monarch.

The present box is a particularly well preserved and beautifully executed example of its type.



THE INCOMPARABLE JOSEPHINE

BY DIANA SCARISBRICK, FSA

These majestic jewels mounted with cameos and intaglios certainly evoke the style of the Empress Josephine- her rank as wife of Napoleon Bonaparte, her impeccable taste and her interest in antiquity. From her first visit to Italy in June 1796 to December 1797, as the wife of the all conquering General Bonaparte she was acquiring engraved gems from Rome and receiving them as gifts from victorious generals wanting to please her and from members of the Bonaparte family resident or travelling in Italy. Of these, Napoleon's sister Caroline and her husband, Joachim Murat were the most enthusiastic acquirers of antiquities.

Advised by Dominique-Vivant Denon, Director of the Musée Napoleon, she learnt to distinguish between the various hardstones used, to appreciate the virtuoso engraving techniques, and to recognize the gods and heroes of mythology, successive Roman Emperors and Empresses, and the significance of the scenes depicted. Napoleon approved. Since the noble art of gem engraving had been patronized by the rulers of the ancient world and he liked to present himself as their successor Napoleon associated this technique with his own regime, promoting contemporary French artists such as J.H. Simon, engraver of the official seals, and R.V. Jeuffroy, appointed director of a school of gem engravers. From 1805 the Prix de Rome, hitherto reserved for painters, sculptors and architects was also awarded to engravers. He bought extensively from the Italian engravers such as Nicola Morelli and Giuseppe Girometti who were bringing the great Roman tradition of gem engraving to a triumphant conclusion, and produced his cameo portrait taking advantage of his classical profile, so he looked like a modern Augustus. To encourage his wife's interest in this art, he gave her the magnificent double portrait of Ptolemy Philadelphus and Arsinoe II, engraved in 3rd Century B.C. Alexandria. Napoleon had removed this cameo

from the Vatican after the conquest of Rome, but it already had a long history having been in the Gonzaga of Mantua collection and, after Josephine had presented it to the Russian Tsar Alexander I in 1814, the cameo became and remains the glory of the Hermitage Museum.

But Josephine was more than a collector. Where her influence was most felt was in the way she saw that cameos and intaglios could take their place with diamonds and pearls as fashionable jewellery. She took them out of the collector's cabinets and encouraged her jewellers to mount them in attractive settings, worthy of the images depicted. Thus she is wearing a bandeau and necklace of cameos representing the Labours of Hercules in a dramatic portrait painted by Andrea Appiani in 1801, perhaps intended as an allegory of Napoleon's victories. H. Vever, *L'Histoire de la Bijouterie Francaise au XIX^e Siecle* (1908) Vol 1, p 69-70 mentions another portrait in which she wears a necklace composed of 15 to 18 large oval cameos within diamond borders and linked by four rows of diamond set gold chains, a band of large cameos encircles her forehead and there is a very important crown placed above her chignon, which could be similar to the examples on sale. In 1808 the official jeweller, Nitot, created a pearl parure composed of 45 cameos and 36 intaglios removed from the national collection by imperial decree, but which unfortunately proved so heavy that there is no record of it being worn by Josephine. She must have been disappointed, as according to Mademoiselle Avrillion, in charge of her jewellery, Josephine's greatest pleasure when at Malmaison was to sit at a table with her ladies beside a fire, and show them the cameos she was wearing that day. Then she would call for the boxes containing the rest of the collection to be brought so that every piece could be examined.



Opposite:Portrait of Joséphine de Beauharnais (1763 - 1814), Andrea Appiani, circa 1808

PROPERTY FROM A PRIVATE BRITISH COLLECTION: THEIR COLLECTION OF JEWELS

This type of jewellery struck just the right note in Paris during the Consulate and the Empire. According to the *Journal des Dames et des Modes* (1805) "une femme à la mode porte des camées à sa ceinture, des camées à son collier, un camée sur chacun de ses bracelets, un camée sur son diadème". Such jewels went well with Josephine's preference for the simplicity of the chemise dress à l'antique. Closely fitting, décolleté, sleeveless, usually made of embroidered white muslin, or of lawn with gold and silver threads, it suited her perfectly though on grand occasions she was obliged to appear in the more elaborate new style of court dress. The inventories of her jewels drawn up in 1804 and after her death in 1814 list numerous examples of her cameo and intaglio jewellery though do not provide any details, except for the intaglio used to seal her correspondence which depicts the Three Graces, after the marble by her favourite modern sculptor, Canova. However, the quantities recorded represent only a fraction of what passed through her hands as she never stopped buying, nor giving jewels away. The Lloyd Baker tiaras are no exception in lacking documentary proof. As some of Josephine's jewels must have come up for resale this could be how the parure came into the possession of British travellers shopping at one of Josephine's many jewellers.

Her interest in antiquity was fully expressed in her dedication to the beautification of the interiors and gardens of her country home, Malmaison, situated half an hour away from Paris. There the walls were hung with the beautiful paintings from Pompeii representing Apollo and the 8 Muses, each glowing with colour and very well dressed. A magnificent group of Classical and Hellenistic Greek vases placed on marble topped tables depicted the activities of the Olympian gods and scenes from the daily life of the ancient Greeks. This magnificent collection which was given to her by Ferdinand IV, King of Naples and Sicily inspired her to go on acquiring more antiquities, so that Malmaison could display a panorama of the arts of the ancient world. Yet there was nothing of a museum in Josephine's

installation of these treasures, for she placed them as part of a refined and elegant domestic setting, created for the private pleasure of the imperial couple.

How was it that since the British and French were in the midst of a long war that British travellers could cross the Channel and visit Paris during the Consulate? The answer is that a truce was agreed at Amiens and in 1802 the English took advantage of what was no more than a brief respite from the hostilities. They were curious to see Napoleon's court, encounter Talleyrand and other dignitaries, admire the works of art amassed by D.-V Denon at the Musée Napoleon, enjoy the shopping and socialising. Bertie Greatheed, an observant Warwickshire landowner was amazed to find Paris "antique mad", even at the theatre, where the great actor Talma was constantly "Etruscanising himself". Mrs. Greatheed had her earrings remodeled in the new style, and like other English women, updated her wardrobe à "l'antique". Similarly, the most fashionable jewellers were besieged by smart travellers who would have been shown how cameos and intaglios could be used in gold and enamel settings for whole parures which were "occupying the place of honour".

Cameos and intaglios were not only on view in the Paris shops but with other antiquities were on permanent exhibition at the Bibliothèque Nationale. Being an art lover, Bertie Greatheed was impressed that this formerly royal collection was now "liberally open to be used by all the world". It was in this cultural atmosphere that these parures were acquired, triumphantly showing the world how Napoleon had successfully reinstated Paris as the creative centre for luxury and fashion, lost during the years of anarchy which followed the revolution of 1789 and was now the artistic capital of Europe. In this task his greatest asset was the incomparable Josephine, who believed, as John Keats, declared in his *Ode to a Grecian Urn*, that "beauty is truth, truth is beauty- that is all / Ye know on earth and all ye need to know."

The different strands, the different families, whose individual collecting taste informs the Lloyd-Baker collection are unusually diverse. The earliest is probably that of John Sharp, Archbishop of York (1645-1714) who assembled one of the greatest collections of coins and historical curios towards the end of the 17th century. His descendant Dr John Sharp (1723-98) was the patron of both Gainsborough and Zoffany and his brother Granville's literary output was one of the determining factors in bringing about the abolition of slavery in this country. In the 19th century Sharp's son-in-law was the natural scientist and collector Thomas Lloyd Baker (1777-1841) and his son Thomas Barwick Lloyd Baker (1807-1886) was an avid and encyclopedic collector of prints.

It was during the 19th century that these collections came together at the family's seat in Gloucestershire, which to some extent blurred their individual backgrounds; a situation which was compounded by the lack of any early inventories. Indeed the earliest that appears to survive is that taken shortly before the death of Granville Edwin Lloyd-Baker in 1923, which included the items offered in this sale.

It seems reasonable to suppose that the 'Parker Pieces' (lots 1-3) were collected by Archbishop Sharp. The first mention of these in the collection appeared in Way's article in the *Archeological Journal* in 1862. The first mention of the parures and associated cameos appears in the 1923 inventory. It was clearly known by then that they had belonged to the Empress Josephine and that by tradition the cameos were given to her by her sister-in-law Caroline Bonaparte. Sometime later they were lent to the Victoria and Albert Museum with this provenance and have been displayed as such ever since.

How did these magnificent items come into this family's collection? The lack of documentary evidence means that it must remain a matter of conjecture. The likeliest source would appear to be through Catherine Lascelles (c 1840-1890), the wife of Granville Edwin Lloyd-Baker. She was the granddaughter of Henry Lascelles, 2nd Earl of Harewood and perhaps more relevantly the grand-niece of his elder brother Edward 'Beau' Lascelles (c.1764-1814). (There was also a further connection as G.E..Lloyd Baker's mother and the Countess of Harewood were sisters).

That 'Beau' Lascelles might have acquired such pieces makes perfect sense. He was one of the principal buyers of French works of art (including the magnificent Sevres now at Harewood House in Yorkshire) in the wake of the French Revolution. In this he was often a competitor with The Prince Regent and the story goes the latter rushed round to his townhouse in Hanover Square immediately on hearing of Lascelles' death to see what might be available, such was the significance of the pieces he had collected. One of the firms that had useful connections in Paris and who supplied Lascelles was Vulliamy & Sons in Pall Mall. It might well have been through them that these works of art arrived in this country. This must remain speculation but the quality and provenance of these pieces certainly accords with the entry in Thomas Raikes' *Journal*. In recalling Lascelles he wrote ' His house though not large was a museum of curiosities collected with the greatest of taste and judgement..... His life was luxurious but short as he died at the age of fifty.'



PROPERTY FROM A PRIVATE BRITISH COLLECTION, LOTS 1 – 15

FRENCH OR ITALIAN, CIRCA 1810 THE GLYPTICS, ITALIAN, 17TH - 19TH CENTURY

CHOKER

chalcedony, enamel and cloth
adorned with:
an Italian, late 18th-century, cameo with Venus fishing for the
Genius of Charm, amongst cupids;
an Italian, late 18th-/ early 19th-century cameo with Medusa;
an Italian, late 18th-/ early 19th-century cameo with a Roman
patrician;
a Northern Italian, probably 17th-century cameo with Minerva;
an Italian, late 18th-/ early 19th-century cameo with a Roman
matron;
an Italian, 18th-century cameo Venus bathing;
an Italian, 18th-century cameo with Hercules;
an Italian, late 18th-/ early 19th-century cameo a Satyr;
an Italian, late 18th-/ early 19th-century cameo a Roman
woman with a diadem;

and ten an Italian, early 19th-century intaglios with animals
Cameo with Venus fishing amongst cupids: 21mm., 3/4in. overall
Cameo with Medusa: 24mm., 7/8in. overall
Cameo with a profile of a Roman patrician: 25mm., 1in. overall
Cameo with Minerva: 28mm., 1 1/8in. overall
Cameo with a Roman Matron: 28mm., 1 1/8in. overall
Cameo with Venus bathing: 27mm., 1in. overall
Cameo with the head of Hercules: 26mm., 1in. overall
Cameo with a Satyr: 24mm., 7/8in. overall
Cameo with a Roman woman with a diadem: 20mm., 3/4in. overall
ten intaglios with animals: 5mm., 1/4in. overall
32cm., 12 1/2in. overall

PROVENANCE

By tradition, Joséphine Bonaparte, Empress of France (1763- 1814);
Possibly acquired from the Empress Joséphine (or her estate)
by Lord Edward Lascelles, " Beau Lascelles" (1764-1814);
Thence by descent to his grand-niece Catherine, Mrs Granville
Edwin Lloyd-Baker (1841-1890);
Thence by family descent to the present owner

EXHIBITED

London, Victoria and Albert Museum, on long term loan
(ref. LOAN:MET ANON.104-1968)

£ 30,000-50,000



Few objects embody the Neoclassical fashion for engraved gems as well as this extraordinary choker. The necklace is composed of a series of nine beautiful cameos and ten carnelian cameos set on cloth and embellished with enamelled gold mounts. The choker is part of the group of jewels thought to have been assembled by Empress Joséphine, wife of Emperor Napoleon I, and later acquired by the Earls of Harewood. As has been eloquently outlined by Diana Scarisbrick FSA, the Empress was an obsessive collector of the glyptics. This thirst for the finest engraved gems led her husband the Emperor Napoleon, in 1808, to remove a selection of glyptics from the Cabinet des médailles, the celebrated gem cabinet of the Kings of France (which today survives in the Bnf, Paris), so that they could be set within an elaborate parure, which proved too heavy for the Empress to wear.

The present choker has been carefully conceived in order to display a series of mythological heads and scenes, as well as portrait heads, which are complementary but tell the story of glyptic art from the Italian Renaissance to the age of Neoclassicism. The cameos include an Italian 18th-century group with Venus seated amongst cupids and fishing for the 'genius of charm', the model for which is recorded in the Paoletti collection of glass moulds for impressions recently published by Lucia Pirzio Biroli Stefanelli (*op.cit.*, tome I, 5, no. 287; 'Li geni delli piaceri pesceri da Venera coll'Amo dela bellezza, e dell'i vezzi'). The necklace is mounted with a late 18th-century cameo with Medusa, one of the archetypal images of ancient gem engraving. Roman examples, distinguished by a haunted expression imbued with pathos, are found in the greatest gem collections, including a 3rd-century AD example in the Royal Collection (inv. no. RCIN 65605).

These mythical scenes are interspersed with portrait heads of unknown ancient worthies, which compare with examples such as the 17th/ 18th century head of a balding man in the Beverley Collection of Gems at Alnwick Castle, published by Scarisbrick, Boardman and Wagner (*op. cit.*, p. 79, no. 71). The cameo with a bust of Minerva derives from a model which has been widely described as 17th-century (and often with different attributes and thus identifications); compare with the 17th-century jugate portrait of Alexander (the present model) and Olympias in the Royal Collection (inv. no. RCIN 65237). The Cameo with Venus at the bath before an urn is derived from ancient prototypes such as the two 1st-century AD cameos with similar compositions at Alnwick (cf Scarisbrick et al, *op. cit.*, pp. 48-49, nos. 41, 42). The characterful head of Hercules follows a model seen in Raspe-Tassie (no. 5589) which probably has its roots in the head of the Hercules Farnese today in the National Archaeological Museum, Naples. For the cameo with a satyr, compare with the circa 1800 example sold in these rooms on 9 July 2020, lot 39. Both derive from ancient prototypes: see, for example, the possibly 1st-century sardonyx cameo with a faun in the Beverley Collection of Gems at Alnwick Castle (illustrated in Scarisbrick, et al, *op. cit.*, p. 47, no. 40).

RELATED LITERATURE

R. E. Raspe and W. Tassie, *A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems Cameos as well as Intaglios*, London, 1791; K. Aschengreen Piacenti and J. Boardman, *Ancient and Modern Gems and Jewels in the Collection of Her Majesty the Queen*, London, 2008; L. Pirzio Biroli Stefanelli, *La collezione Paoletti, Stampa in vetro per impronte di intagli e cammei*, Rome, 2013; D. Scarisbrick, C. Wagner and J. Boardman, *The Beverley Collection of Gems at Alnwick Castle*, London and New York, 2017





PROPERTY FROM A PRIVATE BRITISH COLLECTION, LOTS 1 – 15

ITALIAN, ROME, LATE 18TH CENTURY/ EARLY 19TH CENTURY

INTAGLIO WITH BACCHUS

carnelian, within a mount
indistinctly inscribed with Greek letters
intaglio: 22mm., $\frac{7}{8}$ in.
24mm., 1in overall.

PROVENANCE

By tradition, Joséphine Bonaparte, Empress of France (1763- 1814);
Possibly acquired from the Empress Joséphine (or her estate)
by Lord Edward Lascelles, " Beau Lascelles" (1764-1814);
Thence by descent to his grand-niece Catherine, Mrs Granville
Edwin Lloyd-Baker (1841-1890);
Thence by family descent to the present owner

EXHIBITED

London, Victoria and Albert Museum, on long term loan
(ref: LOAN:MET ANON.105&A-1968)

Intaglios with idealised representations of mythological figures were highly fashionable in the 18th century. This beautifully engraved head of Bacchus recalls intaglios with busts of mythological figures by the English engraver Edward Burch (circa 1730-1814). Compare, for example, with Burch's head of Antinous in an Oxford private collection, published by Boardman et al (*op. cit.*, p. 305, no. 754). The present with prominent nose and voluminous hair may have subtly referenced the Emperor Hadrian's famous male lover who tragically died in the River Nile at a young age. Antinous has been depicted as the god of wine; see the famous bust of Antinous as Dionysos (Bacchus) in the Fitzwilliam Museum, Cambridge (inv. no. GR1001937). It is, however, possible that the present intaglio could have been carved closer to 1800. Compare also with intaglios by William Brown (1748-1825), such as the Ariadne with Thrysus in the Hermitage Museum, St Petersburg (inv. no. 10011). The inscription on the present gem, whilst tantalising, does not transcribe.

RELATED LITERATURE

J. Boardman, D. Scarisbrick, C. Wagner, and E. Zwierlein-Diehl,
The Marlborough Gems, Oxford, 2009

£ 10,000-15,000





PROPERTY FROM A PRIVATE BRITISH COLLECTION, LOTS 1 – 15

ITALIAN, CIRCA 1800

CAMEO WITH A ROMAN PATRICIAN

chalcedony, within a mount
intaglio: 18mm., 5/8in.
22mm., 7/8in. overall

PROVENANCE

By tradition, Joséphine Bonaparte, Empress of France (1763- 1814);
Possibly acquired from the Empress Joséphine (or her estate);
by Lord Edward Lascelles, " Beau Lascelles" (1764-1814);
Thence by descent to his grand-niece Catherine, Mrs Granville
Edwin Lloyd-Baker (1841-1890);
Thence by family descent to the present owner

EXHIBITED

London, Victoria and Albert Museum, on long term loan
(ref: LOAN:MET ANON.105&A-1968)

The model is close to that of an intaglio found in the Paoletti collection and catalogued as M. Tullio Cicero which was thought to be in the Bessborough collection in the 18th century. The identification as Cicero does not accord with the Roman statesman's likeness as acknowledged today. See L. Pirzio Biroli Stefanelli, *La collezione Paoletti, Stampa in vetro per impronte di intagli e cammei*, vol. ii, Rome, 2013, pp. 317, tome IV, 7, no. 513.

£ 1,200-1,800





7

PROPERTY FROM A PRIVATE BRITISH COLLECTION, LOTS 1 – 15

ITALIAN, PROBABLY ROME, LATE 18TH CENTURY**CAMEO WITH A YOUTH, PERHAPS PARIS**

chalcedony, in a mount
cameo: 23mm., 7/8in.
25mm., 1in. overall

PROVENANCE

As for Lot 6

EXHIBITED

London, Victoria and Albert Museum, on long term loan
(ref: LOAN:MET ANON.105&A-1968)

This curious cameo shows a youth wearing what appears to be a Phrygian cap. However, the cap, lacks the characteristic conical bent apex. Compare with Pichler's carnelian Head of Paris published in Raspe-Tassie no. 15509 (this may be the intaglio in the Hermitage, inv. no. E-17089). For another cameo with a similar cap, see William Brown's Priam in the Hermitage (inv. no. K-1840).

£ 3,000-5,000

7



8

PROPERTY FROM A PRIVATE BRITISH COLLECTION, LOTS 1 – 15

ITALIAN, PROBABLY ROME, LATE 18TH CENTURY**CAMEO WITH AN EMPRESS**

chalcedony, within a mount
cameo: 25mm., 1in.
28mm., 1 1/8in. overall

PROVENANCE

As for Lot 6

EXHIBITED

London, Victoria and Albert Museum, on long term loan
(ref: LOAN:MET ANON.105&A-1968)

Compare with the cameo with Apollo attributed to Edward Burch in the Royal Collection (inv. no. RCIN 65183). See K. Aschengreen Piacenti and J. Boardman, *Ancient and Modern Gems and Jewels in the Collection of Her Majesty the Queen*, London, 2008, p. 50, no. 26.



8



9

PROPERTY FROM A PRIVATE BRITISH COLLECTION, LOTS 1 – 15

ITALIAN OR FRENCH, LATE 18TH CENTURY**CAMEO WITH A YOUNG MAN**

chalcedony, within a mount
cameo: 28mm., 1½in.
30mm., 1¼in. overall

PROVENANCE

As for Lot 6

EXHIBITED

London, Victoria and Albert Museum, on long term loan
(ref: LOAN:MET ANON.105&A-1968)

£ 1,500-2,000

10

PROPERTY FROM A PRIVATE BRITISH COLLECTION, LOTS 1 – 15

ITALIAN, 18TH CENTURY**CAMEO WITH HARPOCRATES**

chalcedony, within a mount
cameo: 25mm., 1in.
27mm., 1½in. overall

PROVENANCE

As for Lot 6

EXHIBITED

London, Victoria and Albert Museum, on long term loan
(ref: LOAN:MET ANON.105&A-1968)

This charming cameo differs from other representations of the Hellenistic god of silence reproduced in Raspe-Tassie, in presenting the subject in full profile and not three quarter view.

£ 1,200-1,800

11

PROPERTY FROM A PRIVATE BRITISH COLLECTION, LOTS 1 – 15

ITALIAN, PROBABLY ROME, CIRCA 1800**CAMEO WITH AN EGYPTIAN QUEEN, PERHAPS CLEOPATRA**

chalcedony, within a mount
cameo: 18mm., ¾in.
23mm., 7/8in. overall

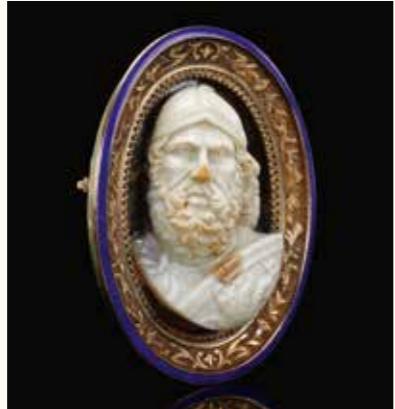
PROVENANCE

As for Lot 6

EXHIBITED

London, Victoria and Albert Museum, on long term loan
(ref: LOAN:MET ANON.105&A-1968)

£ 500-700**£ 1,200-1,800**



PROPERTY FROM A PRIVATE BRITISH COLLECTION, LOTS 1 – 15

ITALIAN, 17TH/ 18TH CENTURY

CAMEO WITH A WARRIOR, TRADITIONALLY IDENTIFIED AS HANNIBAL OR PYRRHUS

stone
agate, within a French partially enameled brooch mount, circa 1808

PROVENANCE

By tradition, Joséphine Bonaparte, Empress of France (1763–1814); Possibly acquired from the Empress Joséphine (or her estate) by Lord Edward Lascelles, "Beau Lascelles" (1764–1814); Thence by descent to his grand-niece Catherine, Mrs Granville Edwin Lloyd-Baker (1841–1890); Thence by family descent to the present owner

EXHIBITED

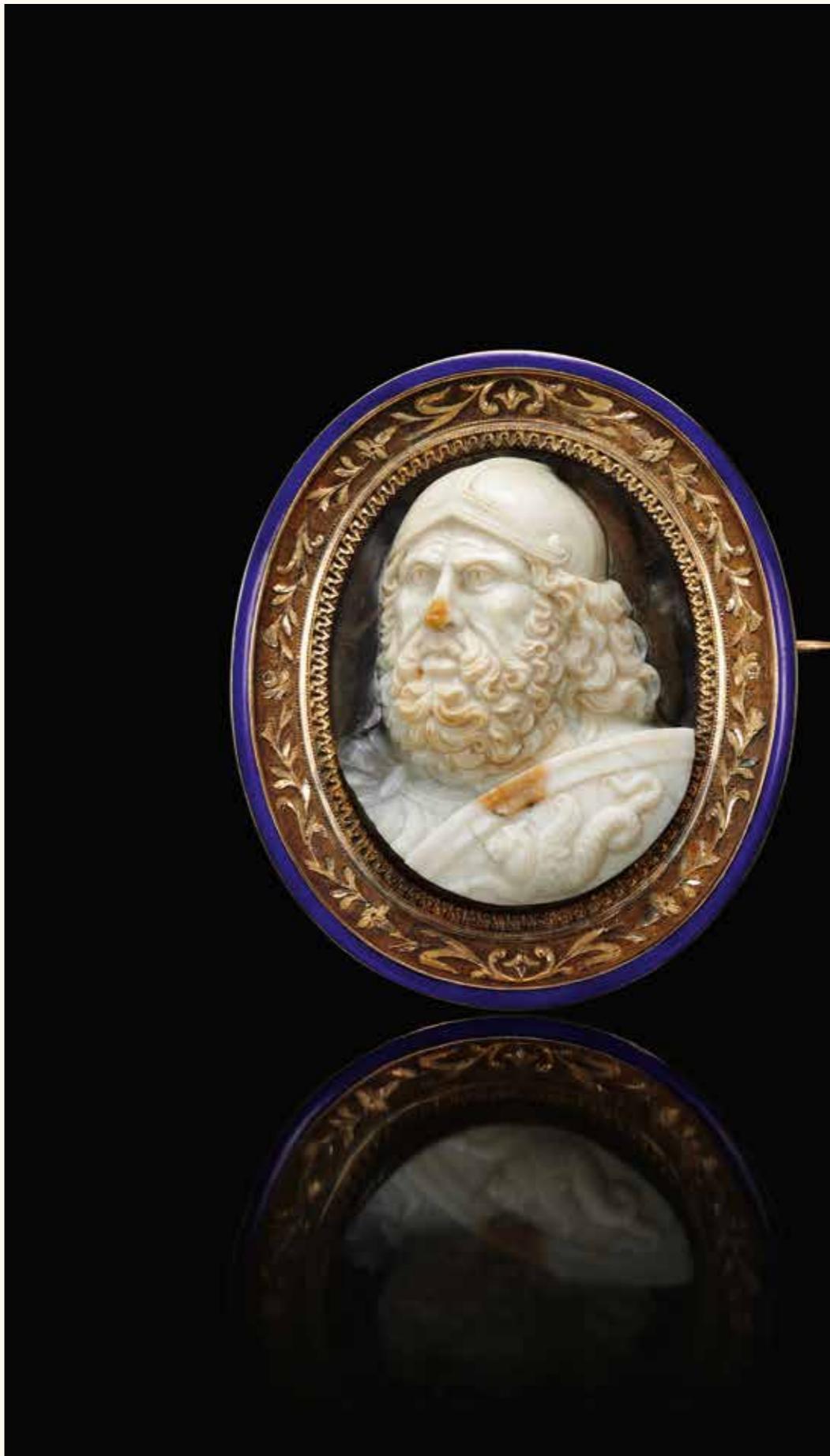
London, Victoria and Albert Museum, on long term loan (no. LOAN:MET ANON.106-1968)

RELATED LITERATURE

R. E. Raspe and W. Tassie, *A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems Cameos as well as Intaglios*, London, 1791; K. Aschengreen Piacenti and J. Boardman, *Ancient and Modern Gems and Jewels in the Collection of Her Majesty the Queen*, London, 2008; J. Boardman, D. Scarisbrick, C. Wagner, and E. Zwierlein-Diehl, *The Marlborough Gems*, Oxford, 2009; L. Pirzio Biroli Stefanelli, *La collezione Paoletti, Stampa in vetro per impronte di intagli e cammei*, Rome, 2013

£ 10,000-15,000

This exceptionally large cameo follows an ancient prototype of which several post-Classical versions exist. The subject has been associated with a number of classical military leaders, notably Hannibal, Pyrrhus and Iphicrates. A 16th-century green jasper version is in the Museo Archaeologico, Florence (inv. no. 14648). An agate intaglio version with a horse engraved on the shield was in the Marlborough collection (subsequently Walters Art Museum, Baltimore, deaccessioned 1958). Boardman, Scarisbrick and Wagner describe it as 'Renaissance' (*op. cit.*, p. 198, no. 454). Another carnelian intaglio version (also with horse), identified as 'Pyrrhus (?)' is in the Royal Collection and has been catalogued by Aschengreen Piacenti and Boardman as 'probably seventeenth century' (inv. no. RCIN 65830; *op. cit.*, p. 166, no. 263). Raspe-Tassie illustrate several versions (probably including the Marlborough gem; *op. cit.*, nos. 9599–9605). The present cameo is distinguished by the presence of a Hippocamp, which could suggest that the engraver intended the subject to be a naval commander. Themistocles, who led the Athenians to victory at Salamis, is a worthy contender. It is probable that the present cameo dates to the late 18th century. However, a 17th century dating cannot be disregarded given the other examples of the model which are generally thought to be of this date.



THE BONAPARTE FASCINATION FOR ANTIQUITY



Empress Joséphine, Empress of the French (1763 - 1814)



Caroline Bonaparte, queen of Naples (1782 - 1839)

These parures, made in Paris during the first decade of the nineteenth century, were by tradition given to the Empress Joséphine by her sister-in-law Caroline Bonaparte, wife of General Murat and later Queen of Naples. The gift is likely to have included just the engraved gems, a possible combination of Roman examples dating from around 100 BC - 200 AD alongside contemporary Italian engravings, which were later mounted for Joséphine in Paris in the Neo-Classical taste - evident by the Parisian marks for 1798-1809 struck on the diadem and belt ornament in lot 14 (cameo tiara), as well as the maker's mark of Jacques-Ambroise Oliveras. Oliveras's mark (JAO with an olive - a pun on his name that we often see with French goldsmiths) was first registered in 1799-1800 at 48 Quai de la Mégisserie (Arminjon, 01517), and he was known for his skill in setting objects in gold and enamel, two known examples being the present lot and in a silver gilt and tortoiseshell hair comb set with Roman mosaics, sold by Christie's London, 12th July 1983, lot 469. We see in these examples his expertise and finesse in setting glyptics and further research shows his interest in developing his techniques - the Repertory of Arts, Manufactures and Agriculture published in 1823, documenting the specifics of patent inventions - shows Oliveras register a patent for methods of applying gold colour without solder and steel upon gold.

In 1800, Caroline Bonaparte (1782-1839), the younger sister of Napoleon, married Joachim Murat, one of the most flamboyant and successful generals of the Napoleonic era. Having established his prowess on the battlefield during the French Revolutionary Wars, he joined Bonaparte in the French campaigns in Italy and Egypt, playing an important role in Bonaparte's 'coup within a coup' of 18 Brumaire on the 9th November 1799, which saw Napoleon assume political power. His marriage to Napoleon's sister Caroline further consolidated these close ties and bought him a series of titles, including that of the King of Naples in 1808.

As Queen of Naples, Caroline showed interest in not only politics (acting as regent whilst her husband was away at war) but also in economics and art. She looked to boost the local economy in renovating the palaces, employing local merchants and played an important role in the excavations of Pompeii. Like her brother, she knew how effective associations with Classical symbolism were in terms of legitimising an un-inherited claim to power, and therefore heavily patronised the excavations - escalating the pace considerably. Caroline's personal collection of antiquities comprised of finds from most of Italy, including Pompeii and Herculaneum, as well as patronising local gem engravers Teresa Talani and Filippo Rega, who created cameos and intaglios in the classical style. Pompeii and Herculaneum

had been excavated by the Bourbon Kings of Naples since their discovery in the early 18th century, however the discoveries remained largely private and out of the public eye, an extract from the Quarterly Review in 1864 comments how 'the excavations were carried out...on a limited scale. The greatest secrecy was maintained and no stranger could obtain admission to the ruins...such things were diligently searched for, and were sent off to the royal collections as soon as discovered'. Under French rule, the focus was precise and open, they looked to excavate Pompeii systematically, going from west to east and in some periods, employed as many as 600 workmen. Under Caroline's patronage, the architect Francois Mazois published the most extensive report to date on Pompeii, drawing and measuring the ruins (something unheard of until now) and his publication was transmitted across Europe, acting as one of the most important sources of classical antiquity. Historians have trivialised Caroline's involvement as a silly fancy, yet her sustained interest in the archaeology is further evidence of her participation in contemporary political culture and the gift of the carved gems to Joséphine may have been both a fashionable present as well as taking on a personal note relating to a subject particularly close to her heart. A more cynical view is that Caroline was using this gift as a demonstration of power and status – the once illiterate girl from Corsica now royalty in her own right, and of a Kingdom of extreme riches.

The relationship between Caroline and Joséphine has been reported as not particularly close, however this is not strictly true. At 19 years her senior, Joséphine displayed a sort of motherly affection towards Caroline, who was a former schoolmate of Joséphine's daughter Hortense de Beauharnais. When the 17 year old Caroline fell in love with one of her brothers generals – Joachim Murat, Napoleon initially did not wish them to marry, and it is reported that Joséphine persuaded him to change his mind, hoping to secure an ally amongst the Bonaparte siblings. Joséphine helped care for Caroline during her first pregnancy, writing to Murat on the 16th December 1800 after Napoleon had sent him to command the army in Italy – "I have received news from you with great pleasure, my dear little brother, and I hope to receive them more often. We talk every day of you with your dear Caroline, who, in spite of all her courage, can't help tearing up whenever your name is mentioned... You can count on me, my dear little brother, I would not leave her alone from the first moment she gets into labour. I am inclined to give all the possible proofs of my tenderness towards my dear and kind little sister; besides, she is like a daughter that my heart has adopted".

It is not known why exactly the bond between Caroline and Joséphine soured, but the general consensus is that the relationship fell victim to feuding between the Bonaparte's and de Beauharnais families. Competitive and egotistical,

Caroline and her sisters were insecure about their position socially, having been raised in relative obscurity in Corsica, compared to the aristocratic upbringing of Joséphine. There was much competition for favour and attention from Napoleon, who's fondness for Joséphine's family was seen as a threat to the interests of the Bonaparte's. Caroline and Murat would continuously undermine Joséphine's position, spreading rumours about her infertility and introducing Napoleon to various mistresses, including Éléonore Denuelle (who would later bear Napoleon a child), triggering events that would eventually culminate in their divorce in 1810.

NAPOLEON AND ANTIQUITY

The fascination for neo-classical design reached its zenith under Napoléon Bonaparte's (1796-1821) regime and his marriage to Joséphine de Beauharnais (1763-1814). Bonaparte's rise to power at the turn of the 18th century provided a much needed impetus to the luxury industries following the French Revolution and its aftermath. More specifically, we see an end to the terrible hiatus in jewellery workshops' output and a renewed interest in this field.

As a great exponent of Imperial Rome's methods of government, Bonaparte sought to underpin his leadership and influence through association with the historical and cultural references of ancient Rome. A great patron of the arts, he harnessed them as a tool to serve and further the Empire and his objectives, thus establishing and legitimising his authority as a leader. This was of particular importance given that divine-right sovereignty was no longer the legal basis for leadership. As such, it was imperative that the French public bought into the image of a powerful and well governed Empire. The country was therefore presented with highly idealised images of Napoleon in various heroic poses littered with neo-classical motifs. These scenes were usually based closely on depictions of his highly admired Roman predecessors.

Andrea Appiani's 'Apotheosis of Napoleon' (1807) is a faultless execution of the propagandistic style of Napoleonic painting, depicting Bonaparte seated upon a throne, torso bare, with a laurel wreath upon his head. His muscular, idealised physique and the toga draped over his legs all nod to ancient classical sculptures, drawing parallels between himself and the all-powerful Roman Empire.

'Napoleon I on his Imperial Throne' (1806) by Jean-Auguste-Dominique Ingres is another striking example. The crown of golden laurel leaves makes a direct link with past Roman Emperors. Napoléon was the new Augustus Caesar and, like him, clearly understood the power of the arts and how to exploit this in order to influence public perception and generate admiration for his style of governing.

As a result, there was a transition of collective taste towards classical simplicity, rejecting the previous century's penchant for elaborate embellishment. Joséphine was one of the great proponents of this new look. Like her husband, she understood the value of her public image; her choices in clothes and jewels were a conscious strategy to evoke the ideals of ancient Greece and Rome, linking it with the current Empire to enhance the prestige of her husband's regime. The ideal of female beauty was to model oneself on the ancient Greek sculptures in all their simple purity. Women would abstain from any sort of fashion which might pose as a distraction from the female form. Some of the most avid followers of neo-classical style would dampen their Roman inspired tunics so that the fabric clung to the body. In stark contrast to the previous époque, hairstyles were adopted from the Greco-Roman world with curls swept off the face, gathered at the top of the head; the styles became known as à la Grecque, à la Titus or à la Cérès.

The couple were renowned for their lavish entertainment and extravagant taste. In just six years Joséphine spent an impressive sum of over 25,000,000 francs on jewellery and clothes, far exceeding her designated allowance. The jewellery trade directly benefited from their appetite for grandeur and luxury which had a marked influence on the French court. Napoleon succeeded in reviving the jewellery trade by insisting that courtiers were brilliantly bejewelled. Favoured jewellers included Nitot, Foncier, Mellerio-Meller, as well as cameo dealers. This renaissance of luxury craftsmanship was further encouraged by a series of national exhibitions staged to showcase the very best of France's industries. Jewellers began to prosper once again.

Engraved gems surged in popularity during this period, stimulated by 18th century discoveries and excavations of ancient sites such as Pompeii and Herculaneum. As a result of the 1796 Italian campaign, cameos, many of Greek or Roman origin, were transported back from Italy to France. The Directorate was captivated by the intricate beauty of these carved gemstones, appreciating each as a miniature work of art in their own right. He also admired the portrait cameo, recognising its potential as a political and diplomatic tool. Bonaparte's portrait was incorporated extensively in this medium to signal an explicit connection with his rule and the values of ancient Rome. Indeed, he chose a number of the finest examples to be mounted into jewels. We can see this exemplified in Napoleon's coronation crown, created by the official court goldsmith, Martin-Guillaume Biennais. The arched crown is studded with a large number of ancient portrait cameos chosen to emphasise this affiliation with past Roman rulers. He went on to commission his own likeness to be carved into stone and distributed in order to bolster public support for the empire. Quintessential Roman motifs, laurel



Opposite: Jean-Auguste-Dominique Ingres (1780 – 1867) *Napoleon on his Imperial throne*, 1806 Musée de l'Armée, Paris



Andrea Appiani (1754-1817) 'Apotheosis of Napoleon', 1807, Palazzo Reale, Milan

leaf crown and cloak, were included. Napoleon's interest in the glyptic arts culminated in founding a school in Paris to instruct on the engraving of semi-precious stones and, from 1805, extending the Prix de Rome to include gem engravers.

Joséphine possessed an extensive and well curated collection of antiquities; mostly recovered from Pompei or Herculaneum, the collection included Etruscan vases, statues, carved busts, as well as cameos and intaglios. Like Napoleon, Joséphine was particularly enthused with carved gems. Her children, Eugène (1781-1824) and Hortense de Beauharnais (1783-1837), would always endeavour to bring them back from their Italian trips. Joséphine chose a selection of cameos to be mounted into jewellery, while the remaining largest and most precious were displayed in cases.

'Les camées et les pierres gravées, qu'elle apprécie surtout entourés de diamants et de perles fines, mais qu'elle accepte même sans entourage'. [She especially appreciated cameos and engraved gems which were surrounded by diamonds and fine pearls, but she would even accept them without any surround] such was her love of cameos.

The two diadems offered here, which are thought to have been part of the empress's collection, are exceptional examples of 19th century neo-classical workmanship which incorporated

engraved gemstones into their design. Engraved gemstones were believed to endow the wearer with their various depicted qualities such as heroism, faithfulness and love; as a result, they became enormously popular in French society. As stated in Diana Scarisbrick's essay the *Journal des Dames*, dated 25th day of Ventôse 1805 describes how the ideal Napoleonic woman should incorporate the cameo into her wardrobe: 'A fashionable woman wears cameos on her belt, cameos on her necklace, a cameo on each of her bracelets, a cameo on her diadem... ancient stones, and, failing them, carved shells, are more and more fashionable than ever'. In 'Joséphine, impératrice et reine', Frédéric Masson notes how 'dans les grandes occasions, elle [Joséphine] préfère ses camées même au diamants et aux pierres de couleur' (Masson, p357, 1905, Paris). The painting 'Joséphine de Beauharnais' by Appiani and busts by Houdon and Chaudet illustrate how the empress incorporated cameos into her wardrobe. Masson goes on to detail how she would secure her green velvet riding jacket with a gold belt decorated with cameos.

Napoleon and Joséphine's patronage of the arts was intrinsic to the establishment of design during the regime. Both sought to affirm their power through image and in the same vein as Napoleon, the ambitious Joséphine had images of herself recreated in every medium, including that of cameos. It was

'L'affirmation, la consécration, l'éternisation de sa figure' (Masson: 374, Paris, 1905) [the affirmation, the consecration, the eternization of her image]

It must be said that, according to 'Inventaire après décès de l'impératrice Joséphine à Malmaison' by Serge Grandjean, Joséphine's collection 'ne soit guère connue dans ses détails, en dépit de certains témoignages contemporains unanimement flatteurs' [was hardly known in any details apart from a number of unanimously flattering testimonies]. In addition, she was notorious for modifying, rejuvenating, exchanging and selling her pieces, making tracing and establishing firm provenance extremely challenging. The inventories of her jewellery show that whilst Joséphine had a great collection of cameos and intaglios – there were no details of the subjects represented or the signatures. After Joséphine's death Hortense inherited a portion of her mother's property, including jewellery, while Eugène inherited Malmaison. He kept the estate intact until financial difficulties forced him to sell part of the inheritance in an anonymous sale in Paris. Following Eugène's death his widow, Princess Augusta-Amélie de Bavière, did not want the responsibility of such a large property and, in 1829, sold a substantial portion of the remaining collection in a sale comprising 17 sessions, each without a catalogue.



Napoleon's Coronation Crown in the Louvre, Paris (image © David Liuzzo)

We can compare this to the cameo parure, now part of the Swedish royal collection, which was originally given to Joséphine by Napoleon in 1809 (Please see: https://www.google.com/search?q=swedish+royal+cameo+tiara&rlz=1C1GCEB_enGB916GB916&oq=swedish+royal+cameo+tiara&aqs=chrome..69i57j0i22i30.24234j1j7&sourceid=chrome&ie=UTF-816). These are mostly 19th century carvings, by artists such as Rega and Girometti, and were individually carved and not necessarily intended to be worn together. As with the present lots, when an inventory of jewels was taken upon Joséphine's death in 1814, the cameo parure was not mentioned. It is believed that it was inherited by her son, Eugène de Beauharnais who then gave it to his daughter Joséphine upon her marriage to King Oscar I of Sweden and Norway in 1823. The current lots are extremely rare survivors from an Imperial age, since when many of these magnificent pieces have been disassembled as tastes have changed. It begs the question, could these two diadems have been included in the many undocumented sales or in the same vein as the Swedish cameo parure?

14

A CAMEO PARURE



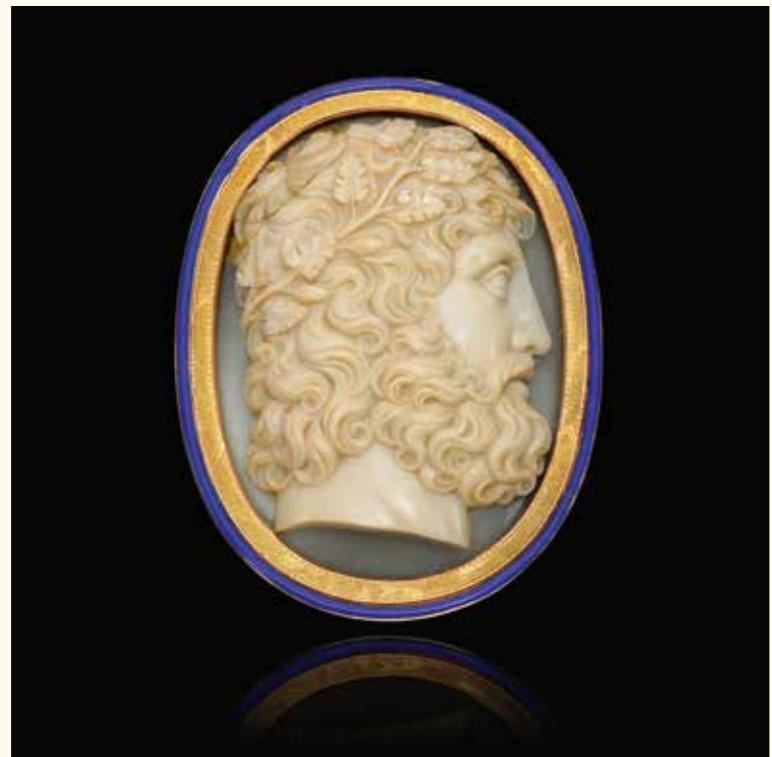
PROPERTY FROM A PRIVATE BRITISH COLLECTION, LOTS 1 – 15

JACQUES-AMBROISE OLIVERAS | GOLD,
CAMEO AND ENAMEL DIADEM, BELT
CLASP AND BELT ORNAMENT, CIRCA 1805,
SOME CAMEOS POSSIBLY ANCIENT

The diadem adorned with five oval hardstone:
possibly late 16th century, cameo with the head of Medusa
probably 18th century, cameo with a profile of Zeus
probably 18th century, cameo with a bust of Pan
probably 18th century, cameo with a head of Bacchus
possibly late 16th century, cameo with Gaia nursing a baby
All within a border of blue enamel and connected by two rows
of undulating entrelac de ruban motifs, each with a blue enamel
lozenge motif at the centre, French assay marks and maker's
mark, accompanied by a belt clasp of similar design, adorned
with: possibly late 16th century, an agate cameo with the head
of Medusa, and a belt ornament adorned with: 1780-1800, a
hardstone cameo with a profile of Zeus, 1780-1800, mounted
within a gold and blue enamel border, French assay mark,
original fitted case.

£ 100,000-200,000





The belt ornament of Zeus



PROVENANCE

By tradition Joséphine Bonaparte, Empress of France (1763- 1814);
Possibly acquired from the Empress Joséphine (or her estate)
by Lord Edward Lascelles, "Beau Lascelles" (1764-1814);
Thence by descent to his grand-niece Catherine, Mrs Granville
Edwin Lloyd-Baker (1841-1890);
Thence by family descent to the present owner

EXHIBITED

London, Victoria and Albert Museum, on long term loan
(ref: LOAN:MET ANON.101&A-1968)

LITERATURE

For further research and illustrations of this lot please see:
Claire Phillip, *Jewels and Jewellery*, England, 2019, pg. 72-74
Shirley Bury, *Jewellery 1789-1910, Volume I 1789-1861*,
England, 1991, pg. 166
Geoffrey Munn, *Tiaras A History of Splendour*, England, 2001,
pg. 36-37
Mémoires de Mlle. Avrillion, première femme de chambre de l'Impératrice, ed. Maurice Deruelle, (1986)
De Pompeii à Malmaison: Les Antiques de l'Impératrice Joséphine Exhibition catalogue, Malmaison 2009
France in Russia: Joséphine's Malmaison Collection Exhibition Catalogue, Courtauld Institute, London 2007
An Englishman in Paris, 1803, Journal of Bertie Greatheed, eds.
J. Bury & J. Barry (1953)



15

THE CARNELIAN PARURE



PROPERTY FROM A PRIVATE BRITISH COLLECTION, LOTS 1 – 15

CARNELIAN, ENAMEL AND GOLD PARURE, CIRCA 1805, SOME GLYPTICS POSSIBLY ANCIENT

Comprising: a diadem, designed as a row of interlinked circle motifs decorated with blue *chamlevé* enamel, entwined by an openwork ribbon decorated with scroll and foliate motifs and set with twenty-five carnelian intaglios, predominantly of male and female classical heads including philosophers, Roman Princes, Cupid driving a quadriga, goats, a lion devouring prey, an eagle, Jupiter Serapis and scenes of sacrifice, each within a border of enamel, *inner circumference approximately 410mm*; a pair of pendent earrings, each set with a single intaglio and similarly decorated, *later screw fittings*; a hair comb, and a belt ornament, the centre set with a carnelian cameo of Ariadne, *original fitted case*.

£ 200,000-300,000





PROVENANCE

By tradition Joséphine Bonaparte, Empress of France (1763- 1814); Possibly acquired from the Empress Joséphine (or her estate) by Lord Edward Lascelles, " Beau Lascelles" (1764-1814); Thence by descent to his grand-niece Catherine, Mrs Granville Edwin Lloyd-Baker (1841-1890); Thence by family descent to the present owner

EXHIBITED

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(ref: LOAN:MET ANON.97&A-1968)

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An Englishman in Paris, 1803, *Journal of Bertie Greatheed*, eds.
J. Bury & J. Barry (1953)



DUTCH MARITIME GLORY



THIS LOT IS SOLD PURSUANT TO A SETTLEMENT AGREEMENT
BETWEEN THE HEIRS OF EUGEN GUTMANN AND THE ESTATE OF
ALEXIS GREGORY

A NAUTILUS CUP WITH DUTCH SILVER-GILT MOUNTS , JACOB CLAESZ. DE GREBBER, AMSTERDAM, 1628

modelled as a triumph of the sea, the shaped domed base fitted with Neptune's bulls, chased with dolphins. fitted base plate engraved *Ter dankbare gedachtenis van I.C.L toege Egent aan den Ed. Here Veryfel 1743*, aroused merman stem astride a monster, straps in the form of pipe blowing figures, surmounted by half man half beast, possibly Nessus triumphantly holding a fish and carrying Deianira, the cover with finial of Neptune on the tail of a sea horse goading it on with his trident, replaced shell, marked on lip mount

40.5cm, 16in high
1444gr, 46oz 6dwt all in

PROVENANCE

Hugo Verijssel, 1743
with Charles Wertheimer before 1904
Eugen Gutmann, by 1904 and until his death in 1925
Eugen Gutmann Collection administered by Gutmann family trust (Trustenad N.V. of Amsterdam) until 1942
Karl Haberstock and Julius Böhler, Munich 1942-1945.
(*Gutmann liste no. 79*)
Henry Nyburg London, 1946
Lion Morpurgo, acquired from the above
Morpurgo gallery, Amsterdam, 1983
Joseph Ritman, acquired 1983
Sotheby's Geneva, The Joseph R. Ritman Collection, 15th May 1995, lot 53
Galerie Neuse, Bremen 1995-97
Alexis Gregory, New York



Detail of hallmarks

EXHIBITED

Der Kaiser-Friedrich-Museums, Berlin, 1906 no. 314
De wereld binnen handbereik, Historisch Museum, Amsterdam, 25th June-11th October 1992, cat 107 illustrated

LITERATURE

Otto von Falke, *Die Kunstsammlung Eugen Gutmann*, Berlin, 1912, no 148
<https://digi.ub.uni-heidelberg.de/diglit/falke1912/0060>
Weltkunst, vol. 10, 15th may 1983 illus. 1357
Hans-Ulrich Mette, *Der Nautilus pokal*, Munich, 1995 pp. 168, 169 and 253. Illustrated
Dr Pieter Biesboer, *Delfts Zilver*, Zwolle, 2020, pp.44 an 54 illus.

ASSOCIATED LITERATURE

The Ambonese Curiosity Cabinet/Georgius Everhardus Rumphius; translated, edited, annotated, and with an introduction by E.M.Beekman, London 1999
Karin Leonhard, *Shell collecting. On 17th century Conchology, Curiosity Cabinets and still life paintings*, Early modern zoology: The construction of animals in Science, Literature and the Visual arts, 2007
Frits van Dulm, *Zonder eigen gewinne en Glorie*, Hilversum, 2012, p. 54, footnote 96 for information on Hugo Verijssel
Simon Goodman, *The Orpheus Clock: the search for my family's art treasures stolen by the Nazis*, 2015

€ 400,000 - 600,000





Still Life with Nautilus Cup, circa 1645, probably by Gerrit Willemsz. Heda (1624 - 1649)
© The National Gallery, London (NG6336)



A silver-gilt figure, Jacob Claesz. de Grebber,
Amsterdam, 1627, with later basket, Private Collection

The Goldsmith Jacob Claesz. de Grebber came from an ancient family of goldsmiths and painters. He was born in Delft in 1586 where his father Nicolaes Adriansz was a goldsmith. His elder brother Adriaen Claesz, also a goldsmith, whose portrait of the father is in the Rijksprentenkabinet (RP-1951-548) remained in Delft while the younger brother Jacob went to Amsterdam. They must have remained in touch and shared models and ideas, as a Nautilus also of 1628 by the Delft brother includes a similar winged sea horse driven by a trident-wielding Neptune (Biesboer p. 193 and 194 see literature). Some of the most imaginative nautilus cups derive from the de Grebber workshop including one by the father Nicolaes which also featured in a painting in the 16th century. The pipe blowing figures making up the straps on the present cup are reminiscent of the straps on that nautilus cup by Nicolaes de Grebber Delft, 1592 (Prinsenhof museum, Delft). This had belonged to Horace Walpole and before that Sir John Paston, and like the present cup, was painted in the 17th century, appearing in the well known depiction of Sir John's treasures now in the Norwich Castle Museum and Art Gallery, Norfolk. There were also de Grebber silversmiths and painters working in Haarlem.

The de Grebber Nautilus cup now offered, features prominently in a still-life painting attributed to Gerrit Willemsz. Heda, from Haarlem circa 1640 (The National Gallery, London, see detail). Also in the painting, the other standing piece of silver, is a wine glass holder modelled as a grape picker, with dice in his hand representing the uncertainties of life; this was made by the same goldsmith as the Nautilus cup. Male and female examples with Jacob de Grebber's mark, Amsterdam 1627 are in a private collection (see detail of the male figure with later grape basket) and another male figure is illustrated in Biesboer p. 54 (see literature). The coincidence of having the main silver pieces by the same goldsmith might suggest that the painting was a commission by the owner of the silver, perhaps an individual or as the large size of the painting and the three identical wine glasses suggest, a group or

corporation, involved in the trade of fish represented by the example on its own in the dish and the fish waved triumphantly by the figure surmounting the Nautilus. It has been suggested by Hans Ulrich Mette (see literature) that this figure on the top of the Nautilus is Nessus, the half man half horse who carried Deianeira across the river, but with his scaly feet he may be closer to the fabulous marine creatures of Adriaen Collaert engraved around 1600 (see detail). As with the print, the cup gives a sense of the abundance, excitement, and strangeness of the sea which the Nautilus shell represented, and which was so fascinating to people at the time.

Nowhere was the fascination with shells in the 17th century more prevalent than in the United Provinces. The art dealer Edmé-François Gersaint who sold shells as well as paintings from his shop in Paris, famously painted by his friend Jean-Antoine Watteau, recorded after a visit to the Netherlands, 'everyone there is curious' (Leonhard p. 183. see detail). The early Dutch scientist Gerhardus Everardus Rumphius, working for the Dutch East India Company, (VOC) on Amboyna in the East Indies, records details of the Nautilus shells found there in his *D'Amboinisch Raritkammer*, (the Amboinese curiosity cabinet) published in Amsterdam in 1705 'the shell is used most often to fashion beautiful drinking bowls such as those known in Europe; to do this one should use the biggest and smoothest ones and look very carefully that they do not have little holes that one can see through anon and which were made by certain warts..., a slimy worm that has a sharp little tooth which can drill through the hard shell...., One should place a complete one (Nautilus shell) in something sour for 10 or 12 days, such as spoiled rice, vinegar or water that has grape leaves rotting in it and then the outer shell will come away, which one should rub away by means of hard scouring... until the mother of pearl has come through everywhere, which one then rubs with a weak aqua-fortis, until it has acquired its perfect luster, and finally rinse it with soapy water'. (Beekman p. 90). In 1682 Rumphius sold his collection of 'Curiosities' mostly the shells he had collected to Cosimo III de Medici Grand Duke of Tuscany.





Cornelis de Man (1621-1706), *The Curiosity Seller*, circa 1670, oil on canvas (Courtesy Jan Six Fine Art, Amsterdam)



Design for a Plate with Thetis on a Shell in a Medallion Bordered by Sea Monsters, ca. 1600, by Adriaen Collaert, circa 1560–1618, Metropolitan Museum of Art, New York

After circa 1645, when the cup was painted, the next recorded owner in 1743 was Hugo Verijssel. The underside of the foot is engraved on a plate *Ter dankbare gedagtenis van I.C.L toege Eygent aan den Ed. Here Hugo Veryfel 1743* (in grateful memory by ICL, dedicated to the honourable gentleman, Hugo Verijssel 1743). To whom, *Hugo Veryfel 1743*, refers is speculative but as the recipient of the nautilus must almost certainly have been someone of standing, it is plausible to suggest that this was Hugo Verijssel who in 1743 became receiver general of the VOC, (*Vereenigde Oostindische Compagnie*) the Dutch East India trading company with its administrative capital at Batavia in Java. In 1743 Hugo Verijssel was also commissioner of an area of Northern Java called the Pasisir and helped negotiate a treaty signed in that year, which reduced the protectionist policies of the VOC allowing the Company to buy products from the Pasisir such as timber, cotton, pepper, rice and sugar at considerably less than had been allowed before. Naturally, there was money to be made and gifts of thanks to be given. Hugo Verijssel married the hugely wealthy Sophia Francina Westpalm who inherited the accumulated fortune of her mother's three marriages and who, after Verijssel's death, married the Governor General of the Dutch East Indies, Reynier de Klerk.

Towards the end of the 19th century the cup is recorded again when the owner was Charles Wertheimer (1842 – 1911). He and his younger brother, Asher (1844 – 1918), both noted dealers in works of art and pictures, were in partnership with their father, Samson, trading as S. Wertheimer & Sons at 154 New Bond Street, until the latter's death on 25 January 1892. The brothers then established their own concerns; Asher remained at 154 New Bond Street, while Charles dispensed with a gallery, choosing instead to conduct business from his home, 21 Norfolk Street, Park Lane. Both sons inherited their father's business acumen and their expertise in pictures and a wide variety of antiques was widely acknowledged. Accounts of Charles Wertheimer's legendary dealings became current

following his death. One of the most colourful concerned his purchase of a house in Brighton, on condition that the occupant was willing to dispose of the property with its entire contents intact. The owner, a widower, agreed, not realizing that Wertheimer had spotted a most rare and valuable ceramic vase through an open window. Having sealed the deal for £20,000, Wertheimer went on to sell the vase to an American collector for £35,000. (*The Daily Mirror*, London, Wednesday, 26 April 1911, p. 3d) For further information, see Mark Westgarth, 'A Biographical Dictionary of Nineteenth Century Antique and Curiosity Dealers,' *The Journal of the Regional Furniture Society*, vol. XXIII, 2009, pp. 184-185.

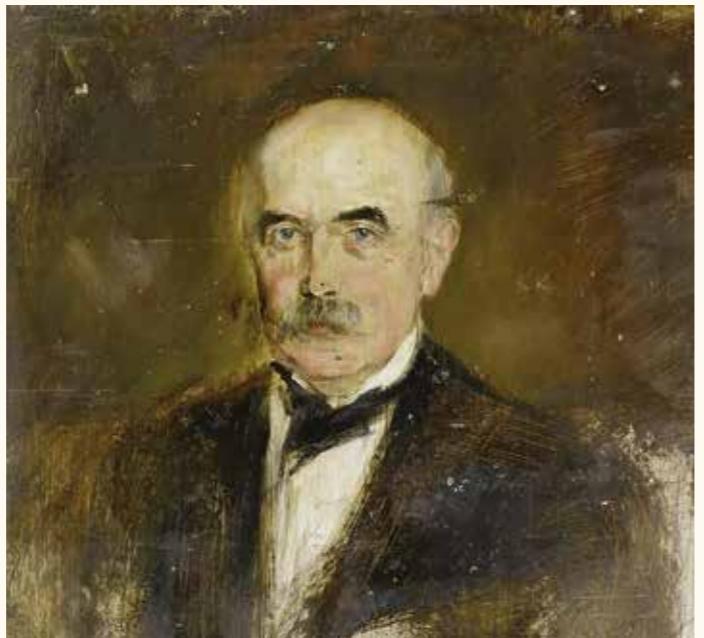
In 1904 the cup was purchased from Charles Wertheimer by Eugen Gutmann (1840-1925). His great grandson Simon Goodman writes: Eugen Gutmann was born in Dresden in 1840, into an old banking family. His father Bernhard Gutmann (1815-1894) owned a private bank and was a financial advisor to the last Kings of Saxony. At that time the family collection consisted primarily of silver and Judaica. However Eugen Gutmann's fascination with more exotic artworks began early when, as a young boy, his father had taken him on a tour of the Grünes Gewölbe, the Royal treasure collection in Dresden. Among his favourites had been the Nautilus cups.

Following in the family tradition Eugen went into banking. In 1872 he founded the Dresdner Bank, and that same year he married Sophie Magnus. As the bank flourished so did Eugen and Sophie's family. With new headquarters in Berlin and branches cropping up all over the German empire, between 1874 and 1886 Eugen and Sophie also managed to produce seven children, with Fritz (my grandfather) being the youngest. By the turn of the century the Dresdner had affiliates on five continents and Eugen sat on the board of directors of at least forty companies. Perhaps his duties had become too onerous, clearly his marriage began to suffer. And then in 1902 Eugen and Sophie divorced.





Charles Wertheimer, 1888 portrait by John Everett Millais, ©RMN-Grand Palais (musée d'Orsay) / Martine Beck-Coppola



Eugen Gutmann by Franz von Lenbach (1836-1904), Simon Goodman Collection

Meanwhile following the success of the Dresdner Bank, Eugen's art collection had grown considerably: apart from several important paintings the collection consisted of well over 500 *objets d'art* at its peak. Among these were bronzes, miniatures, gold boxes, renaissance jewelry, crystal, maiolica, illuminated manuscripts, but most of all renaissance silver. The eminent art historian Otto von Falke would describe the Gutmann collection as "...worthy to rank beside the treasure-chambers of princes".

As part of the divorce settlement it was decided that Eugen would sell a significant portion of the renaissance silver-gilt and *objets d'art* to his friend and colleague, in New York, John Pierpoint Morgan. (In 1905 the Dresdner and J.P. Morgan & Co. would actually enter into an official alliance). The resulting sale forced Eugen to part with some of his most prized artworks, including several exceptional Nautilus cups. Today three of these can be found in the Metropolitan Museum of New York and two in the Wadsworth Atheneum Museum in Hartford, Connecticut.

Always the consummate collector, Eugen was soon looking for ways to replenish the perceived gaps in his collection. In 1903 he was able to secure a strikingly engraved Nautilus from the Seckel family in Frankfurt (this particular cup would later pass into the Thyssen-Bornemisza collection). And just a year later on a visit to London, ostensibly to check on the Dresdner branch in Old Broad St., Eugen was pleased to reconnect with Charles Wertheimer, whom he had met ten years earlier in Paris

at the legendary "musée Spitzer". Wertheimer was offering one of the most stunning Nautilus cups: made in Amsterdam in 1628. The silver-gilt mounts were of an extraordinary beauty and sophistication. The price was fairly steep: 75,000 Reich Marks or around £5000 (at the time). But Eugen was in a celebratory mood as the Dresdner had just taken over the venerable Erlanger & Sons banking house of Frankfurt.

The Cup went back to Berlin with Eugen where it was displayed proudly in a magnificent cabinet, originally from Fontainebleau. In 1906 the Nautilus was part of a special exhibition in honour of Kaiser Wilhelm II.

After Eugen's death in 1925, the Cup still remained an important part of the Gutmann collection, now housed in his son Fritz's Dutch estate. And there it would remain until the German invasion of the Netherlands in May 1940. Within a month Goering's agents were at Fritz's door demanding to inspect the "Gutmann Silbersammlung" (silver collection). The first two artworks acquired for the 'Reichsmarschall' were the famed Lencker Ewer (also bought from Charles Wertheimer, and now in the Rijksmuseum) and the Petzolt double cups (originally from Carl von Rothschild, and now in the Detroit Institute of Arts).

Meanwhile the Nautilus Cup and other treasures from Eugen Gutmann's collection had been transferred to the Gutmann family trust, and in order to avoid outright confiscation by the Nazis Fritz Gutmann assigned all his shares in the trust to his (non-Jewish) brother-in-law Senator Luca Orsini-Baroni. Nonetheless, in 1942, the collection was commandeered by





Ewer in the shape of a triton and a nereid, Johannes Lencker, c. 1620, Rijksmuseum, Amsterdam



Hans Petzolt, German, 1551-1633, Double-Cup, 1596, Detroit Institute of Arts

two of Hitler's top art agents and taken to Munich. A legal tussle ensued. Orsini, who had been Italian ambassador to Berlin up till the Nazi takeover, hired a German lawyer in order to try to move at least some of the Gutmann collection to Italy. Hitler's agents resisted and the end result was that the collection (including the Nautilus) was declared a German "National Treasure". Not only could the Gutmann "Silbersammlung" not leave Germany but also, perhaps an unintended consequence, it could not be sold. The supreme irony here is that Hitler's chief-of-staff had been planning to buy some of the choice artworks for the Führer himself, and now even he was stymied. The collection would remain in storage, just outside Munich, until the end of the war.

On April the 30th, 1945 the U.S. 7th Army entered Munich. By October Monuments officers had located the Gutmann collection. In December it was ordered that the collection be transferred to the central collecting point for looted art (housed in the former Nazi administration building). In early 1946 it was discovered that a few of the most precious objets d'art from Eugen Gutmann's original collection were missing: including the renowned Orpheus Clock and the beautiful 1628 Nautilus Cup. (For the Orpheus Clock and further information on the Gutmann family history see literature, Goodman)

After a long and complicated journey the Gutmann family today is grateful to the Gregory family for enabling a welcome restitution settlement.



Detail of Underside



THOMAS TOMPION & EDWARD BANGER



Thomas Tompion (1639–1713), mezzotint by John Smith (1652–1742) after Godfrey Kneller (1646–1723)



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

THOMAS TOMPION & EDWARD BANGER, NO.454. A QUEEN ANNE EBONY QUARTER REPEATING TABLE CLOCK OF SMALL SIZE, LONDON, CIRCA 1707

5½-inch latched dial with double-screwed mask and scroll spandrels, finely matted centre with mock pendulum aperture, signed *Tho: Tompion & Edw: Banger* within a foliate strap-work cartouche flanked by subsidiary regulation and strike/silent dials, the fusee movement with seven latched, knopped and ringed pillars, pivoted verge escapement with rise and fall regulation, striking the hours on a bell, pull quarter repeating on a smaller bell and the hour bell activated from either side using

Tompion's system of inter-connected pivoted blued steel levers, the backplate finely engraved with foliate scrolls and signed as the dial within a cartouche below engraved martial trophies, punch numbered 454 twice to the lower edge, the case with shallow domed cresting and gilt-brass carrying handle, boldly cast gilt-brass foliate door fret, gilt-brass door escutcheon and further mounts, numbered 454 to the cill, the moulded base with block feet
13in 33cm high

PROVENANCE

Sotheby's, London, 1st February 1963
Sotheby's, London, 21st May 1973, Lot 52
Christies, London, 5th December 1991, Lot 32
Anthony Woodburn, Lewes

£ 150,000-250,000





Thomas Tompion, the most highly respected English clockmaker, was born at Ickwell Green, Bedfordshire in 1639. He moved to London and joined the Clockmakers' Company as a Free Brother in 1671. In 1674 he set up his workshop at the sign of The Dial and Three Crowns in Water Lane, on the corner of Fleet Street, and shortly afterwards met Dr. Robert Hooke, the leading physicist and mathematician of his day. Through Dr. Hooke, Tompion came to the notice of Charles II and from this time held an unrivalled position in English horology. He devised a numbering system for his clocks and watches between 1680 and 1685 which was continued after his death, in 1713, by his successor George Graham.

Edward Banger was born in Somerset in 1668 and was apprenticed to Thomas Tompion, through Joseph Ashby, in 1687. Banger married Tompion's niece, Margaret Kent, in December 1694 and completed his apprenticeship to become Free of the Clockmakers' Company in July 1695. Edward Banger was clearly a talented maker and in around 1700/1701, Tompion took him into partnership, both of their names then appearing on their clock and watches. The

partnership continued until 1707 or 1708 but then, for an unknown reason, it was suddenly terminated. Banger left Tompion's business and although he continued in the trade, very little is known of him until he died intestate in 1719. He was 55 years old. Whatever the reason for the split, it was clearly acrimonious as Tompion left a legacy to his niece, Margaret, in his will, stipulating that Edward Banger was to have no claim on the inheritance.

Clock number 454 dates just prior to the break up of the partnership. A golden age when Thomas Tompion and Edward Banger were producing some of their highest quality work. Significantly smaller than their standard sized clocks, the present clock has a jewel-like quality and is an example of the very finest English clockmaking of all time. Incorporating Tompion's own quarter repeating system, this clock would have been a prized possession of its original owner, demonstrating the very latest early 18th century horological technology. After more than three hundred years, the skills of its makers have scarcely been bettered and continue to influence clockmakers in the twenty first century.



18

THE SAINSBURY KNIBB



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

**JOSEPH KNIBB, A CHARLES II EBONY
ROMAN STRIKING THREE-MONTH
LONGCASE CLOCK, LONDON, CIRCA 1680**

10½-inch latched dial with winged cherub and leaf scroll spandrels linked by tulip engraving, signed along the lower edge Joseph Knibb, London, the replaced silvered chapter ring (formerly skeletonised) with every minute numbered and engraved IV for the fourth numeral, finely matted centre, the movement with six latched, knopped and ringed pillars, arched plates, replaced anchor escapement with regulation adjustment to the suspension, 1¼-second pendulum with lenticular bob and Knibb's thumb screw regulation, reversed five wheel trains, small external locking plate cut for Roman notation and striking on two bells, the case with shallow-domed cresting and three brass finials, scroll frieze fret and brass-capped pilasters to the rising hood, the trunk with long panelled door and panelled sides, the plain plinth on later brass bun feet
212cm 6ft 11½in high overall

PROVENANCE

The collection of Simon Sainsbury, acquired from Ronald A Lee on 5th September 1968.
Sold Christie's London, 18th June 2008, lot 179

£ 120,000-180,000





Joseph Knibb, the most famous and inventive member of the celebrated Knibb clockmaking family was born circa 1640; he was apprenticed to his cousin Samuel in about 1655 and, after serving seven years, worked first at Oxford and then moved to London in 1670 where he was made Free of the Clockmakers' Company. He must soon have built up a good reputation for himself as it is recorded that he supplied a turret clock for Windsor Castle in 1677 and payments were made to him in 1682 on behalf of King Charles II.

No other maker produced such an intriguing variety of striking and repeating mechanisms and perhaps the most interesting of these is the Roman system employed in this clock. It is an ingenious method of accurately sounding the hours by a smaller number of blows than the conventional system. Two bells are used, the smaller of which indicates the Roman I as displayed on the dial and the larger bell the Roman V. The Roman X is indicated by two blows on the larger bell. The greatest number of blows struck at any hour is four at 8 and 12 o'clock. The advantage of the Roman system is that the clock has to make only twenty-six blows in twelve hours compared with seventy-eight blows on a conventional clock. The numeral for 4 o'clock, on a Roman striking clock, is shown

as IV, requiring only two blows, rather than the more usual IIII (four blows). Knibb may have had some difficulty persuading his clients to accept this form of striking as examples are rarer and the notation is, at first, confusing.

Towards the end of the 17th century Joseph Knibb moved to Hanslop in Buckinghamshire. A few clocks with the Hanslop address are known but by the early years of the 18th century Knibb had virtually retired; he died in December 1711.

The present clock is one of very few recorded Roman striking longcase clock of three month duration by Joseph Knibb. It is known that Knibb extended the decorative matting to the centre of his dials so that skeletonised chapter rings could be fitted. It would appear that, in this case, such a chapter ring was originally fitted as there are spare holes beneath the current chapter ring and the spandrels have also been changed. Both the current chapter ring and spandrels appear to be early and it may be that this alteration was carried out very soon after the clock was made and possibly also by Knibb's own workshops. Whilst the movement and dial of this clock have undergone extensive restoration, it remains a remarkable and rare survival of work by one of the most innovative horologists of the late 17th century.



19

A CHIMNEYPIECE FROM THE LIBRARY AT THE GRANGE



THE PROPERTY OF A NOBLEMAN

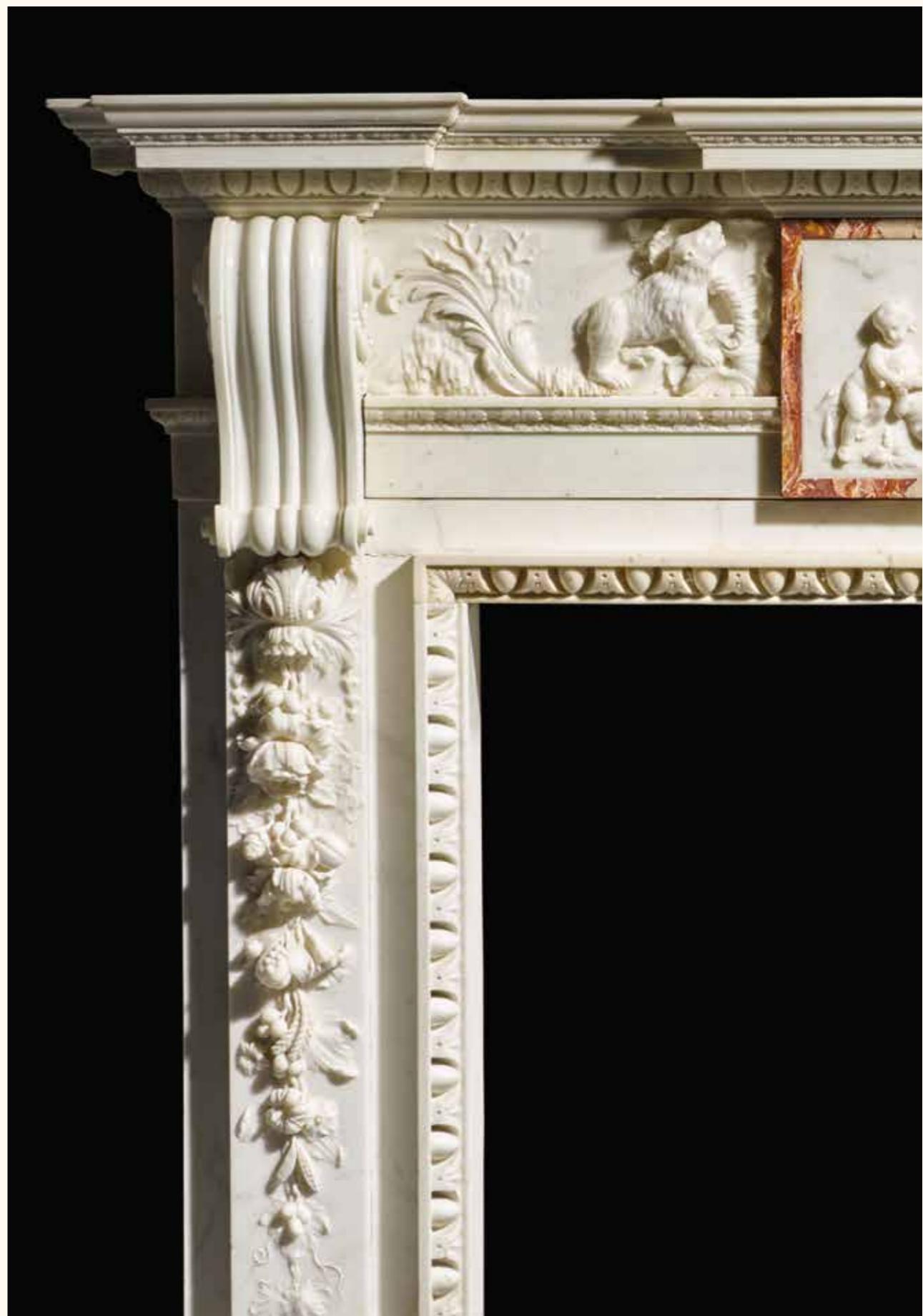
AN EARLY GEORGE III STATUARY MARBLE AND SICILIAN JASPER CHIMNEYPIECE, CIRCA 1760, ATTRIBUTED TO SIR HENRY CHEERE

the inverted breakfront shelf with foliate and egg-and-dart mouldings, the jambs with festoons of fruit and flowers issuing from boldly scrolled volutes, the entablature carved with Bacchic children and goats within a Sicilian Jasper border and flanked by two relief panels depicting a bear and a beaver, the aperture within an egg-and-dart border
overall: 159.5cm. high, 221cm. wide, 25cm. deep (shelf); 5ft.
2³/4in., 7ft. 3in., 9³/4in.; the aperture: 103cm. high, 132cm. wide;
3ft. 4 1/2in., 4ft. 4in.

PROVENANCE

Commissioned by Robert Henley, 1st Earl of Northington (c.1708 - 1772) for the Library at The Grange, Northington, Hampshire; The chimneypiece remained in the Library at the Grange, through the various periods of ownership, until 1975 when the interior of the house was dismantled and the building was entrusted to the Department of the Environment (now English Heritage), the chimneypiece remaining in the ownership of the family; Thence by descent.

£ 120,000-180,000





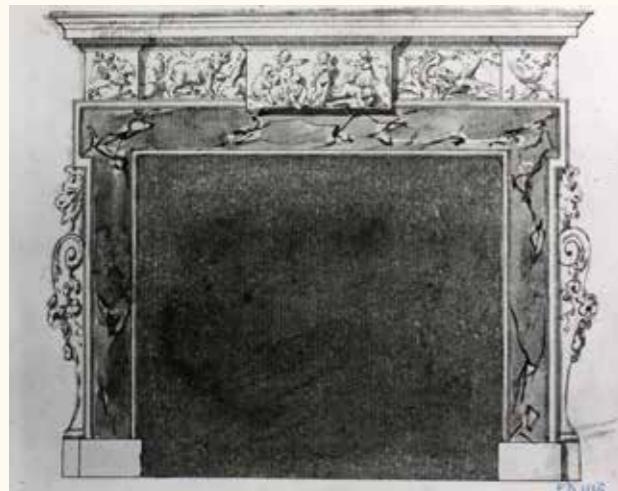


Fig. 1. Sir Henry Cheere design for a chimneypiece, circa 1750.
© Victoria & Albert Museum, London



Fig. 2. Chimneypiece by Sir Henry Cheere in the Dining room at Picton Castle, Pembrokeshire

THE GRANGE

This magnificent chimneypiece originally formed part of the Library of The Grange at Northington, Hampshire where it was photographed *in situ* by the Winchester photographer, William Savage (1817-87) in 1871. The Grange was originally built between 1664 and 1673 for Sir Robert Henley, a lawyer, to designs by William Samwell (1628-76). Samwell's plan for the house, a five-storey brick built house, is held at the Ashmolean Museum, Oxford and is reconstructed in J. Geddes's article 'The Prince of Wales at the Grange' in *Furniture History*, 1986. It was most probably Sir Robert's grandson, also Robert, who would have commissioned the chimneypiece. He inherited the house upon the death of his brother, Anthony, in 1746 and it is most likely that he refurbished the house after this date. He was appointed Attorney General and knighted in 1756 and appointed the next year to Lord Keeper of the Great Seal, the last person to receive this title. Although as Lord Keeper he presided over the House of Lords, he was not made a peer until 1760 when he became Baron Henley of The Grange in the County of Southampton. It is probable that the refurbishment of The Grange and the commission of the chimneypiece would have been during this period as his status and presumably his wealth escalated. His prominence continued, he served as Lord High Steward for the trials of Lord Ferrers in 1760, and Lord Byron in 1765; he was Lord Chancellor in 1761-66; he was created Earl of Northington in 1764; he was Lord Lieutenant of Hampshire in 1764-71; and he was Lord President of the Council in 1766-67. In 1764 he commissioned Robert Adam to provide a new office and a service wing although no trace of these survive. His collection of paintings was of ample significance to meet the approval of Horace Walpole.

The estate passed to Henley's son, Robert 2nd Earl of Northington who was to die without heir in 1786 at which point the estate was sold to the banker Henry Drummond. In 1795, the estate was leased to George, Prince of Wales, which initiated an extensive inventory of the house, a record of which is retained in the Royal Archives and is reproduced by Jane Geddes in her article of the house published in the Furniture History Society Journal. Here the library is described in the following detail;

NO 19 THE LIBRARY A bright register stove winder, cast iron hearth compass fender and set of fire irons and brush 5 mahogany library book cases with carved pediment heads 2 mahogany library tables thumb feet in piers — 2 pier glasses 48 inches by 27 in carved and gilt frames — 3 green morine window curtains with laths lines and Valance tassells — a month clock by Mudge and Dutton in a mahogany case 3 green Venetian window blinds fixt a pair of large globes by Senex with cases — a sliding fire screen (no weight) and a folding ditto — 2 Sienna marble tables on carved mahogany frames — 2 mahogany 1 leaf dining tables round ends to join a square mahogany Pembroke table with drawer and wire work under ditto — a pair of mahogany library steps covered with leather a double headed couch in canvas with squab 3 square bolsters 2 round ditto and check'd gingham cases a sopha mahogany frame 2 bolsters and striped cases 3 French elbow chairs striped — manchester cases — 12 japanned chairs cane backs and seats, hair cushions and striped manchester cases — a large ebony ink stand with three glasses — A horse in plaster and glass case to ditto — a Wilton carpet 12 feet square — a large Turkey carpet 19 feet by 16 — A weighing machine by Merlin and a set of weights — 2 lead door weights the damask hangings of the room — a large veined marble hearth the chimneypiece of statuary marble with carved tablet — a picture over chimney of Lord Stafford a pair of 3 pannelled mahogany doors with mortice lock and key.

The description of the room describes in detail how it would have appeared in the late 18th century and differs dramatically from the room we see in Savage's 1871 photograph. The original library was a grand two-storeyed room on the first floor. It had three windows which would have been at normal height from the floor with no further windows at attic level. At that height, in the centre of the south front there was probably an exterior pediment, though Sir William Chambers wrote 'there is nothing remarkable in the fronts which are very plain and built of brick and stone'. Inside, above the windows, the moulded brick cornice of Samwell's library still survives in spite of the insertion of a later floor introduced by William Wilkins in his renovations of 1809-10 which divided the library into two separate storeys

giving servant's quarters above. It certainly was, given the description, a well and expensively furnished country house, evidently suitable for the Prince of Wales at a time when he was finalising the building of Carlton House in London.

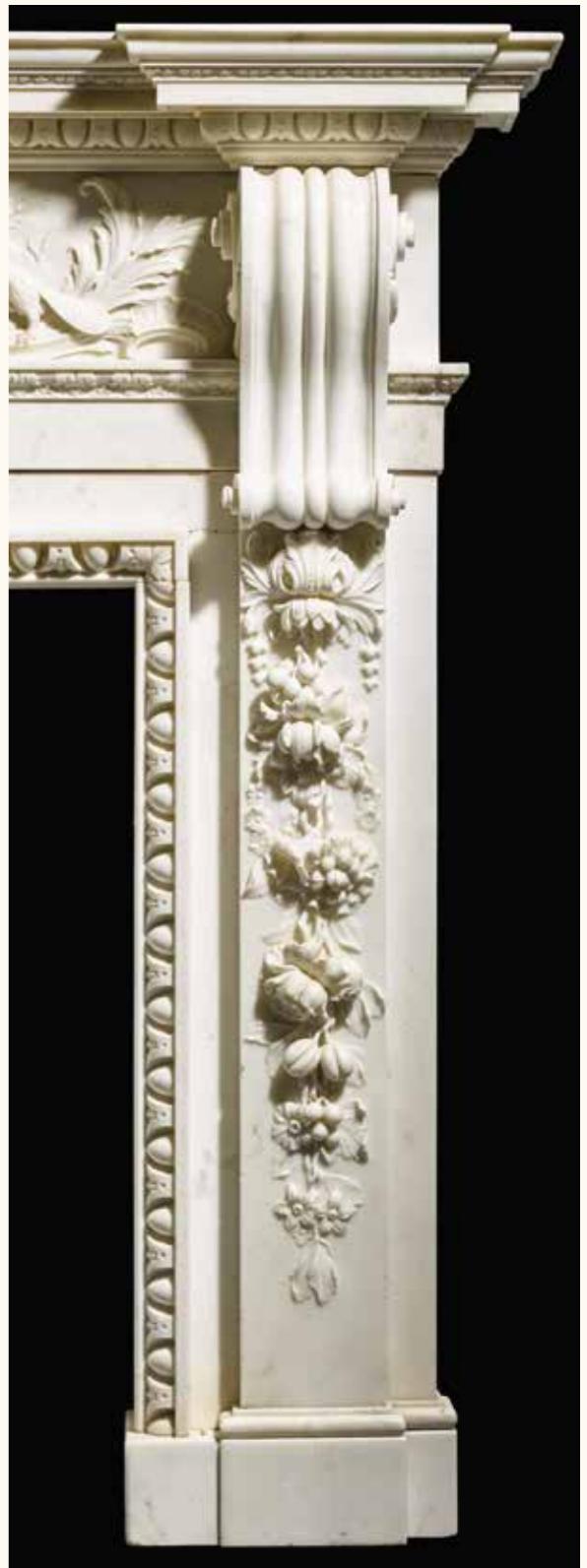
In 1800 the Prince vacated the house and it passed to Henry Drummond's grandson, also Henry. Henry Drummond, encased the old house in the form of a Greek temple in c. 1809-10 to designs by William Wilkins (1778-1839). Drummond sold the house in 1816 and during the nineteenth century various additions were made for the banking family the Barings, by Sir Robert Smirke (1780-1867), Charles Robert Cockerell (1788-1863) Frederick Pepys Cockerell (1833-78), and John Cox (dates unknown). The results of these changes, leave us with the form of the house we see today.

SIR HENRY CHEERE, BT. (1702-1781)

The design of the frieze of the current chimneypiece can be closely compared to a drawing by Cheere held in the Victoria and Albert Museum, London (D.715 (13)-1887), (fig. 1) which depicts to the left of the central tablet a bear and on the right a beaver and a roccaille scroll. The same motifs can be found flanking the central tablet on a chimneypiece supplied for the Dining Room at Picton Castle, Pembrokeshire, (fig. 2), which was supplied circa 1749-52 by Cheere along with two further examples in the Boudoir and Hall. Both the design and the chimneypiece are reproduced by J. Physick, *Designs for English Sculpture, 1680-1860*, pp.128-129, figs. 91 and 92. In both instances there is a group of putti to the central tablet. A further design, also held in the Victoria and Albert Museum, displays similar fruiting garlands below scrolled volutes (D.715 (3)-1887) also with similarly conceived mouldings to the shelf and around the aperture with the tablet protruding into the plain frieze as found in The Grange chimneypiece. The close similarities certainly uphold the attribution to Cheere despite the lack of firm documentary evidence.

Sir Henry Cheere was a leading figure in 18th century sculpture and design. He was probably the pupil of John Nost and later Henry Sheemakers, with whom he signed the Duke of Lancaster's monument in 1728. His yard was near St. Margaret's, Westminster, from where he worked in all mediums: marble, bronze, stone and lead. During his career he produced a wide body of work including busts, statues, ornaments, as well as chimneypieces. He received commissions from several institutions and estates including three Portland stone statues of 'Law', 'Physic' and 'Poetry' for Queen's College, Oxford. Other commissions for the University included two statues 'for the theatre', as mentioned in the Vice-Chancellor of Oxford's accounts from 1737/8, thought to be of Archbishop Sheldon and the Duke of Ormonde. Chimneypieces are, of course, central to Cheere's oeuvre: in 1739 Cheere supplied several to the 2nd Earl of Lichfield at Ditchley Park, Oxon. These included a chimney piece for the drawing-room with a 'Bacchus head' and others for 'the little room within the Great Room', the Velvet Room and the Tapestry Room. Other notable chimney pieces were executed for Sir John Trevelyan of Wallington, Northumberland, circa 1740; for the Duke of Manchester, for whom he made a chimney piece for the drawing room at Kimbolton Castle; and in 1746 one for Sir James Dashwood at Kirtlington Park, Oxon.

Cheere was one of a select committee of artists who met in 1755 to discuss the proposal which culminated in the founding of the Royal Academy of Arts. In 1760 he was knighted. A decade later he sold the contents of his yard and retired from business (see Rupert Gunnis, *Dictionary of British Sculptors 1660-1851*, 1965, pp. 97-99).





20

THE MACCLESFIELD MIRRORS



Shirburn Castle, Oxfordshire



**A PAIR OF GEORGE III CARVED
GILTWOOD PIER MIRRORS, CIRCA 1760,
IN THAT MANNER OF WILLIAM & JOHN
LINNELL**

the central rectangular plate within a border of marginal plates with pilaster uprights entwined with branches, the shaped pediment cresting surmounted by a Ho-Ho bird on a rocky outcrop, the whole decorated with C-scrolls, acanthus and icicles, the apron centred on an upturned vase within a scrolled foliate border

223cm. high, 104cm. wide; 7ft.3 $\frac{3}{4}$ in., 3ft.5in.

PROVENANCE

Possibly acquired by George Parker, 2nd Earl of Macclesfield (1697 – 1764), or
George Parker, 3rd Earl of Macclesfield (d 1795);
Thence by descent

RELATED LITERATURE

- Helena Hayward, Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, Studio Vista, Cassel Ltd, London, 1980, Vol I & II.
- Furniture History Society, Vol. 5, *The Drawings of John Linnell in the Victoria and Albert Museum* (1969), pp. 1-115, 117-118, Helena Hayward.
- P. Kirkham, *The careers of William and John Linnell, Furniture History Society*, 1967.
- Dictionary of English Furniture Makers 1660-1840*, ed. Geoffrey Beard and Christopher Gilbert (Leeds, 1986), pp. 520-563.
- British History Online <http://www.british-history.ac.uk/no-series/dict-english-furniture-makers/I> [accessed 19 October 2021].
- British History Online, St. James's Square: Nos 9, 10 & 11, <https://www.british-history.ac.uk/survey-london/vols29-30/pt1/pp118-134>.

W £ 100,000-150,000





Fig. 1. Drawing from a volume of designs for furniture, interior decoration and architectural fittings, by John Linnell. Pencil, pen and wash, late 18th Century
© Victoria and Albert Museum, London.

These beautifully carved pier mirrors at once embrace the ornament of the French rococo with the form of the emerging fashion for the classical. They fit into what has become known as the creative and individual design style of John Linnell - his Transitional period of circa 1760. The design of these mirrors thus incorporates the traditional Rococo decorative motifs of the interlocking 'C' scrolls, the use of chinoiserie motifs like the *Ho-Ho* bird, icicles, pagoda platforms upon which porcelain could be displayed, scrolling foliage and cartouches, all alongside his interpretation of the emerging contemporary and more symmetrical and restrained form influenced by antiquity. For John Linnell designs showing this synergy between the two styles and reflecting the elements seen on the present pair of mirrors, see:

- An original drawing of a design for a pier glass with a very similar profile, with multiple plates, platforms at the shoulders and similar intertwining foliage and icicles. (V&A E. 202-1929), (Fig. 1.)
- An original drawing of a design for a pier glass which has a similarly broken swan-neck pedimented top with similar corners and multiple plates, the lower plate centred by a cartouche, however lacking the beautiful embellishment seen within the cartouche on the present mirrors. (V&A E. 218-1929).
- An original drawing of a design for a pier glass, the upper section similar to the present mirror, surmounted by a carved *Ho Ho* bird flanked by corner platforms (V&A E 185-1929).
- A pair of mirrors attributed to John Linnell, with similar profile and similar platforms at shoulders, icicles and 'C' scrolls, but without cresting and *Ho Ho* bird, sold Sotheby's, London, 19 July 2019, Recollections of Places Past, Property from the Estate of Sir John and Lady Smith, lot 27.

Although the interest in classical antiquity in England increased during the mid-18th century, the interest in rococo designed pieces continued to be fashionable and it is here where Linnell's own creative ideas, along with the inspiration of ornamental engravings and the influence of his contemporaries and the leading architects of the day allowed him to produce designs of choice, which furthermore contributed towards his evolving style. His many drawings in pen, ink and colour wash, of Rococo and Neoclassical designs are now in the Victoria and Albert Museum, London.

John Linnell, (1729 – 1796), was the eldest son of William Linnell (b. c. 1703–d. 1763) and whilst described as being a cabinet maker, upholsterer and carver, he also studied at St Martin's Lane Academy, which enabled him to work alongside his father as a designer of interiors and furniture. His studies concentrated on the Rococo design of the French style and the ornamental engravings of Jean Berain, Daniel Marot, Nicholas Pineau and Juste Aurele Meissonier and possibly also the drawings by Francis Barlow for Aesop's Fables.

By 1749, the family business was rapidly growing and the premises moved from Long Acre Street in St. Martin's Lane, to 28 Berkley Square. They produced designs and furniture for stately homes, amongst others, Kedleston Hall, Osterley Park, Syon House, Alnwick Castle, Woburn Abbey, Bowood House, Lansdowne House, Badminton House and Stowe and whilst the names of the many clients are known, there are not many detailed recorded commissions.

After John Linnell's death the firm closed, but the legacy continued through Thomas Tatham, the younger brother of the architect, Charles Heathcote Tatham and son of John Linnell's cousin. Thomas Tatham had been trained by John Linnell and after settling the Linnell estate, founded his own firm, Tatham & Bailey.

THE EARLS OF MACCLESFIELD

Very little is known of the interior at Shirburn Castle, a moated castle located at the village of Shirburn, near Watlington in Oxfordshire. Shirburn became the family seat of the Earl's of Macclesfield in 1716 when the castle was acquired by Thomas Parker (1666–1732), 1st Earl of Macclesfield and subsequently Lord Chancellor of England from 1718 to 1725. The reason that there is not much recorded information available on the interiors of the castle is mainly due to the fact that very few visitors and scholars were allowed access to the inside of the castle and so it appears that Shirburn Castle has never been studied in detail. The Earls of Macclesfield remained in residence until 2004. It is probable that the present pair of mirrors were acquired for the London residence at no. 11 St. James's Square and later moved to Shirburn Castle. According to an entry in the British History online survey of London, no. 11 St. James's Square was sold by the widow of the Earl of Macclesfield in 1766, but with no mention made of which Earl this is alluding to. However, both the second and third Earls of Macclesfield were known as key intellectual figures and patrons of the arts and sciences, with the 2nd Earl credited with forming the majority of the collection.



21

A ‘CHINESE’ TABLE FOR TEA



A GEORGE III MAHOGANY AND SABICU TRIPOD TABLE, CIRCA 1765

the canted rectangular tilt-top inlaid with a parquetry pattern of Chinese-paling, on a concave-sided spreading triangular column support carved with blind fretwork, on inscrolled moulded cabriole legs
70.5cm. high; 78.5cm. wide; 64cm. deep; 2ft. 3 3/4in., 2ft. 7in., 1ft. 1 1/4in.

PROVENANCE

The Property of a Gentleman, Christie's London, 23 November 2006, lot 41 (£69,600);
with Apter Fredericks, London, from whom acquired by the current owner.

‡ W £ 50,000-80,000



This exceptional tripod table, with its striking lattice parquetry top and intricately carved fret base, belongs to a group of 'pillar and claw' tables primarily designed for taking tea, the link being emphasized by the Chinese style decoration.

Tea-drinking became fashionable in London around 1660 and helped established the British 'tea ceremony' as a pillar of politeness and gentility in Georgian England. A costly luxury, tea quickly became a symbol of wealth and sophistication. The accoutrement of the 'tea ceremony' were extensive and varied. From silver teapots, kettles and canisters, to porcelain tea-bowls or cups, each component afforded the host an opportunity to display their wealth, command of etiquette and worldly know-how.

Tables such as the present example, were at the heart of this choreographed ceremony and the vocabulary of the design appropriately draws on East Asian influences popularized by European pattern books in the Chinoiserie taste. In particular, the lattice top recalls the 'Different

Designs for Chinese Gates or Paleings' re-produced in W. Halfpenny's *Twenty New Designs of Chinese Lattice* (1750) whilst the fretwork to the stem relates to 'Chinese and Gothic Frets' in J. Cruden's *The Joyner and Cabinet-Maker's Darling* (1765). Conversely, the scrolled 'claw' is decorated exclusively in a Gothic fret of quatrefoils so often paired with exotic decoration from the East.

It is difficult to make an attribution on stylistic grounds as the present table is so uniquely original in its design, however, it is undoubtedly the work of an extremely accomplished London cabinet-maker. The form relates to a flowered pole-screen pattern in Messrs Ince & Mayhew's, *Universal System of Household Furniture*, 1762, pl. 50. A mahogany tripod table with a base of similar feeling but with pierced central column and undertier, was supplied in 1755 to 2nd Duke of Atholl, for Atholl House (now Blair Castle), by William Masters of The Golden Fleece, Coventry Street, Piccadilly (A. Coleridge, 'William Masters and some early 18th century furniture at Blair Castle, Scotland', *Connoisseur*, October 1963, p. 80, fig. 6).



THE INGENUITY OF CHIPPENDALE



A GEORGE III GILT-BRASS-MOUNTED INLAID AND KINGWOOD BANDED FUSTIC SECRETAIRE CABINET, CIRCA 1775, ATTRIBUTED TO THOMAS CHIPPENDALE

the upper section of breakfront form with fluted frieze, the glazed side panels with astragal doors with re-entrant corner and carved disc motifs, the door with a moulded gilt-brass oval hinged door enclosing three later adjustable shelves with satinwood and ebony strung front edges, the reverse with later panelled rosewood back the lower section of serpentine form enclosing a secretaire drawer fitted with pigeon holes and five small drawers and leather inset writing surface above a pair of shaped doors inlaid with wreaths of husks and enclosing two later oak pull out slides, with scrolled and foliate cabochon mounts
227cm. high, 124.5cm. wide, 58.5cm. deep; 7ft 5 $\frac{1}{4}$ in., 4ft 1in., 1ft 11in.

PROVENANCE

James Christie, The Manor House, Framingham Pigot, Norwich, England, a direct descendant of the founder of Christie's auction house, until 1959;
Patrick C. Hall, Longford Hall, Shropshire, England, until 1966; with Hyde Park Antiques Inc., New York, USA;
Private collection, USA;
with Hyde Park Antiques Inc., New York, USA.

LITERATURE

Arthur Bolton, *The Architecture of Robert and James Adam*, 1922, vol. II, pp. 94–101.
Christie, Manson & Woods, 'Important English Furniture', sale catalogue, 12 March 1959, pp. 17–20, lot 85.
Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, p. 125, fig. 221.
Judith Goodison, *The Life and Work of Thomas Chippendale Junior*, 2017, pp. 264–72.

£ 80,000-120,000

This fine cabinet, originally one of a pair demonstrates Thomas Chippendale's genius as a designer and his ability to both define, and conform with, the current tastes. Thus, having successfully promoted his designs from the mid-1750s through contrasting Gothic, Chinese and French tastes he naturally adopted the more refined neoclassical 'antique' decoration of the late 1760s that was furiously promoted by King George III, his Court architect Sir William Chambers and Robert Adam. The final decade of Chippendale's life culminated in what are arguably some of his greatest commissions, such as those for Sir Edwin Lascelles at Harewood House and Sir Rowland Winn at Nostell Priory and his London house. The serpentine form of the commode section of the current cabinet slightly predates many of Chippendale's most celebrated neoclassical pieces, the rectilinear furniture at Harewood, and the renowned commode supplied for Melbourne House, London (now at Renishaw Hall, Derbyshire) in the early 1770s. However, there are strong similarities in the design and treatment of the marquetry to his documented commissions which allow for the near certain attribution. The design of the gilt-lacquered brass mounts conforms identically to those on a commode supplied by Thomas Chippendale to Sir Rowland Will at Nostell Priory in 1770, whilst the ribbon-tied bellflower garlands on the doors are very similarly conceived to those on the famous dressing-commode supplied to Lascelles. The commode supplied by Chippendale for Lady Winn's Bedchamber at Nostell Priory, Yorkshire, displays similarly shaped crossbanded doors, with a fustic ground a particularly difficult timber to work but one which Chippendale adopted for the magnificence of the figuring.

The construction of the current cabinet also relates to the well-documented cabinets from Panshanger, Hertfordshire, England, originally supplied by Chippendale to Lord Melbourne for his London residence, Melbourne House. The Panshanger cabinets employ solid black rosewood as the main material for their door frames, a very unusual and extravagant use of this exotic wood. The current cabinet similarly features doors made of black rosewood, which were then veneered with fustic. Interestingly the back boards of this cabinet are also made of the same rosewood, suggesting that it was intended not as a bookcase but to display items, with a beautiful timber background to enhance their appearance.

It is not entirely certain to which commission this cabinet and its pair originally belong but research suggests that they were made around 1775 by the Chippendale firm possibly for No 5 Mansfield Street, the London home of William Constable, and were subsequently transferred to Burton Constable, his house in Yorkshire. On Constable's death in 1791, it is possible that this cabinet was sold to Burwood Park, Surrey, England, where documentation records an alteration to a strikingly similar item, although it may have stayed at Burton Constable for some time longer.





A pair of fustic bookcase cabinets is mentioned in the Chippendale accounts of 1774 for Burton Constable in Yorkshire:

'To 2 very neat Bookcases made of fustic cross Banded with Allegozant with neat shaped doors Glazd with the Best Crown Glass and Slideing Shelves, the Bottom parts made deeper with Slideing Shelves and folding doors Cross Banded & Inlaid. £44 --.'

There is no mention of brass mounts in the bill, which is unusual as Chippendale would usually have mentioned these extra costs. Lady Winn's commode with brass mounts at Nostell was invoiced at £40 on 22 December 1770. The inlay on the commode would have taken a considerable time to produce, and the brass mounts would have been made specifically for it. Casting metal mounts often produced faulty casts with poor definition or even holes in the casting. It is very likely that the mounts for the Winn commode were cast several times before Chippendale was happy with the results.

William Constable acquired the lease of No. 5 Mansfield Street in London in 1774. He employed Robert Adam to design the interior of the house. Drawings for Mansfield Street are preserved in the Sir John Soane's Museum in London. The ceiling designs for the drawing rooms incorporate circles of husks which are joined at the quarter with small circular loops, and long oblong fields centred by circles. Both these unusual features are repeated in the design of the cabinets. It was common practice for Chippendale to incorporate a room's architectural details in his designs for its furniture.

Constable gave up his house in Mansfield Street in 1784 due to ill health. Some of the furniture was moved to Burton Constable in Yorkshire, and the other furnishings were sold at auction. He died seven years later, in 1791. The inventory of Burton Constable drawn up in that year is so rudimentary that identifying specific pieces of furniture is nearly impossible:

Gallery and Closet

-one other cabinet

-one large cabinet

The Dressing Room, North Wing

-two cabinets.

A century later, the 1894 inventory describes the pieces in each room in slightly more detail:

Lady Constable's Bed Room

2 Very handsome satin wood Cabinets with circular door and shaped ends with very fine rich Marquetry of curious colours.

The next inventory of Burton Constable, taken in 1910, does not list the cabinet. Presumably when each successive generation took over the vast property, some furniture would have been changed, with the items no longer required being sold or simply removed from the house.

Today the only links with Burton Constable are Chippendale's bill (although, as noted, this does not mention the metal mounts), the similarity to Adam's ceiling designs at Mansfield Street, and the mention in the 1894 inventory, which leave the research inconclusive.

A satinwood secretaire bookcase that features brass mounts is mentioned in Chippendale's accounts for Burwood Park, Surrey, England: fustic can be mistaken for satinwood when it has not yet oxidised with age. This bill also mentions an alteration of a cabinet by taking away the cornice. On 12 June 1792 the Chippendale firm billed Sir John Frederick, Bart. of Burwood Park for: 'Repairing thoroughly new working & polishing a Sattinwood Lady's Secretary and Bookcase altering by taking away the Pediment lacquering the Brass Work and new Lining the Writing Part with fine Green Cloth. £2 d12'. The fact that an alteration is mentioned, as well as brass mounts, is compelling.

The Burwood Chippendale accounts that have survived unfortunately cover only the years 1790–1796. The cabinet would have been supplied around 1770–1775. The accounts do however show an entry for furnishing Sir John's London house on Hanover Square:

April 2nd, 1773

By Charles Ewans's Account for Repairing & fitting up my House in Hanover Square, with all & Every of the Tradesmens bills employed for work done in and about the said House in full paid & settled this day by Lough Carleton £1977, 10, 7½.

The entry clearly states that Ewans was employed as the agent to oversee the furnishing of the house. Charles Ewans shared workshop premises with W. Mills on St. Martin's Lane, London, opposite Old Slaughter's Coffee House. It is likely that Ewans engaged nearby workshops including Chippendale's to supply furniture for the house. The date of 1773 or slightly earlier corresponds well with the supply date for Lady Winn's commode, which had to precede the supply of the cabinets, as the brass mounts were made especially for the commode and then extended for the cabinets. It is also possible that the brass mounted fustic cabinet was bought second-hand, perhaps from Burton Constable. Chippendale was known for buying back furniture that he had made, and selling it on.



23

THE SALOMONS-SASSOON EVANS & LEVI TORAH FINIALS



Interior of a Synagogue in Portsmouth



PROPERTY FROM A LONG ISLAND, NEW YORK COLLECTION

A RARE PAIR OF NEOCLASSICAL ENGLISH PARCEL-GILT SILVER TORAH FINIALS, PROBABLY MADE IN THE WORKSHOPS OF HESTER BATEMAN, MARKED BY THOMAS EVANS & JACOB LEVI, LONDON, 1784

of vase shape, chased with bands of overlapping stiff leaves and with applied oval flowerheads below the fluted and matted collar, all with narrow beaded borders, applied with three rows of fluted bells, totalling sixteen on each finial, each bell suspended in a loop of husks spreading from forked foliate scrolls, raised open coronet finials, the staves with traces of engraving: 'Philip Salomons Esq,' marked on staves and on 23 bells
17in., 43.2cm. high
71oz., 2208gr.

PROVENANCE

Possibly originally the Portsmouth Synagogue or a private individual affiliated with that synagogue
Philip Joseph Salomons (1796-1867), after his death to

Reuben David Sassoon (1834-1905), after his death separated from the bulk of his collection (which passed to his sister-in-law, Flora Sassoon (1856-1936)) and possibly presented to the United Synagogue, London, where they were until the middle of the 20th century
S.J. Phillips, London

EXHIBITED

Anglo-Jewish Historical Exhibition, Royal Albert Hall, London, 1887

LITERATURE

Joseph Jacobs and Lucien Wolf, compilers, illustrations by Frank Haes, *Catalogue of the Anglo-Jewish Historical Exhibition*, Royal Albert Hall, London, 1887, Edition de Luxe, London, 1888, p. 129, no. 2039, illustrated between pp. 88 and 89, part of 'The Sassoon Collection of Hebrew Ecclesiastical Art lent by Reuben D. Sassoon, Esq. (The bulk of this Collection was made by the late Philip Salomons, Esq.)'

£ 150,000-250,000



Religious silver is usually made to established models and in a conservative taste. The finials offered here are a rare exception, representing the very latest neoclassical trends in the London of Robert Adam. Additionally, in a century where most guilds did not admit Jewish members, they were taken to Goldsmiths' Hall and presented for assay by a partnership with a Jewish member, Jacob Levi. These gentlemen in turn almost certainly acquired them from the manufacturing workshop of Hester Bateman, a rare female entrepreneur in the male-dominated world of 18th century silversmithing.

Their quality recognized, these finials were later owned by the two most important early collectors of Judaica in England – Philip Joseph Salomons and Reuben David Sassoon – and shown in the landmark 1887 Anglo-Jewish Historical Exhibition at the Royal Albert Hall. (Fig. 1)

THREE PAIRS OF ENGLISH SILVER TORAH FINIALS

This pair of English silver Torah finials is one of a trio, all of which were hallmarked in London in the 1780s. It is thought, because of the similarity of their design and workmanship, that they were all made in the same workshop, notwithstanding the fact that all three are struck with different so-called maker's marks. The first, dating from 1780, bears the mark of Hester Bateman (1708–1794); the second, 1783, that of Pratt & Humphreys; and the third and present pair, 1784, that of Evans & Levi.

The most likely location of manufacture of all three pairs of finials was in the establishment of Hester Bateman at Bunhill Row, about a mile north east of St. Paul's Cathedral and Goldsmiths' Hall in the City of London. Mrs. Bateman's husband, John, a gold chain maker, died in 1760, leaving the business in her hands. Assisted by two of her sons, Peter (1740–1825) and Jonathan (1747–1791), Bateman's factory expanded its production from silver smallwork (wine labels, &c.) to larger pieces, particularly after the installation of horse-driven machinery in the late 1770s and, later still, a steam engine. By the 1780s/90s, Bateman's, silver flatters as well as working silversmiths, is thought to have been the largest such concern in London, supplying the working trade with sheet silver and the retail trade with all manner of domestic, display and presentation plate.

One of those retailers must have been Pratt & Humphreys of 44 Poultry, a few steps away from the Bank of England, the Royal Exchange and Mansion House. The partners were Thomas Boulton Pratt (d. 1796) and Arthur Humphreys who entered a joint mark in London on 7 July 1780.¹ Their partnership lapsed with Humphreys's death in May 1785.²

The presence of the mark of Evans & Levi on the 1784 pair of Torah finials is a rare snapshot of a Jewish presence in the world of London working silversmiths. Thomas Evans and Jacob Levi's short-lived business lasted for about seven months during that year, from the time they entered their joint mark at Goldsmiths' Hall on 20 February to the dissolution of their partnership on 24 August, after which Evans 'carried on the Trade as usual on his own Account'.³ Evans & Levi's business was in Featherstone Street, a turning off Bunhill Row and a few minutes' walk from Mrs. Bateman's factory. Little is known of Evans and much less of Levi; but their mark has only ever been recorded on spoons except for its appearance on these Torah finials. Thomas Evans's many changes of address between 1774 and 1792 suggest that he might have been a journeyman rather than a proprietor.⁴ After Evans and Levi went their separate ways, Levi entered a mark on his own as a bucklemaker on 19 October 1784, when his address was 26 Mansell Street, Goodman's Fields.⁵

THE PORTSMOUTH JEWISH COMMUNITY

The pair of Bateman Torah finials⁶ was supplied in 1780 to the congregation of the synagogue at Portsmouth in Hampshire, which was the largest and oldest English Jewish Community outside London. The Portsmouth and Southsea congregation was probably established in the early 1740s and in 1780 their synagogue was built in White's Row (now Curzon Howe Road). In 1766 the Jewish community at Portsmouth was split between the original congregation and a new, smaller one which, after 23 years of sometimes bitter separation, rejoined the main flock in 1789. It was for this new congregation that the Pratt & Humphreys finials were supplied in 1783.⁷

It is possible that the Evans & Levi pair of finials were also made for the Portsmouth congregation and that all three pairs were conceived as an ensemble. It was not uncommon for some members of a congregation to own their own Torahs, which were stored in the ark of their synagogue and used on specific feasts or days important to the owner. If this were the case it might explain why the Evans & Levi pair left the Portsmouth synagogue and were acquired by Philip Joseph Salomons (1796–1867).

That there was a link between Jacob Levi of Evans & Levi and the Jewish community at Portsmouth is a distinct and intriguing possibility. It may be no more than a coincidence that there were two Jacob Levis: one in London, in part responsible for the 1784 Torah finials, and another Jacob Levi in Portsmouth, a member of a prominent local Jewish family. The latter was headed by Benjamin Levi (d. 1787), an engraver whose trade card shows that he specialized in 'engraving in Seals, Stamps, Plate, Copper Plate and Pewter . . . at the corner of Union Row, in Queen Street, on Portsmouth Common.' His three sons were Jacob (1746–1816), Isaac (d. 1785) and Elias, all of whom were also engravers.





Detail of Hallmarks

This Jacob may have been the same as the 'J. LEVI, ENGRAVER, at No. 29, Portsmouth Point, who in 1774 advertised: 'Engraves all Kinds of Seals, Plate, and Copper-plates in the neatest Manner; Motto and Mourning Rings, and every Particular in the Jewellery Business. Hair laid in any Device, or platted in Lockets, Rings, &c. Also, sells all Sorts of Plate, Watches, Jewellery, Necklaces, Ear-rings, Toys, Hard-Ware, &c. - Gives the best Prices for Gold, Silver, Lace, Jewels, Cornelians, Corrals, &c., &c.,' Country Orders executed with Care and Dispatch. As there are People whose Names are similar to mine on the Point, the Public will be pleased to observe J. Levi, Engraver, over my Door.'⁸

Jacob Levi, engraver of Portsmouth, otherwise known as Jacob ben Wolf Levi, was admitted to the membership of the Great Synagogue in London in 1775.⁹ In 1788, described as a silversmith of Portsea, Hampshire, he became master to an apprentice called Harry Cobden.¹⁰

In 1935, the Jewish historian Cecil Roth wrote that, 'The descendants of Jacob Levi and his wife Elizabeth [d. 1820] are of some importance in Anglo-Jewish history. Their second son, Isaac [1787-1839], married Esther Hannah Montefiore, some of their sons . . . adopting their mother's name. Jacob Levi's third son, Solomon Jacob Levi [1791-1864], married Rachel Hora [1791-1854], whose mother had been a daughter of Rabbi Simeon Waley from Prague, whose name he adopted.'¹¹

Among the many other interesting descendants and relatives of Jacob Levi who is not mentioned by Cecil Roth is his grandson, Simon Waley Waley (1827-1875), one of the children of Mr. and Mrs. Solomon Jacob Levi (Waley), a member of the London Stock Exchange and a gifted amateur musician. In 1859 he married Anna Hendelah (1840?-1881), daughter of Philip Joseph Salomons, the owner of a celebrated collection of Judaica which included the present pair of Evans & Levi Torah finials.

PHILIP JOSEPH SALOMONS

By the mid 19th century, the Evans & Levi Torah finials had passed into the collection of Philip Salomons. He was the son of Levy Salomons and Mathilda Metz; his father was a financier in the City of London and collector of Hebrew and Rabbinical books. Both Philip and his younger brother, David also entered the financial world, but David is best known now for his political career, the pinnacle of which was his election in 1855 as the first Jewish Lord Mayor London. Philip married in 1850 Emma Montefiore, a distant relative of Sir Moses Haim Montefiore, 1st Bt. (1784-1885).

Philip was probably the first major English collector of Judaica. The pieces he acquired were largely English or from the related Jewish centres in Holland and Northern Germany. He mostly focused on Torah ornaments, and period accounts indicate that they were actually used in the private synagogue in his house in Hove, near Brighton, not presented as display objects in cases.



(Fig. 1). The Pratt & Humphreys Torah finials, London, 1784, as they were shown at the 1887 Anglo-Jewish Exhibition, Albert Hall, London.

After Philip's death in 1867, most of his collections were sold at auction, but the bulk of the Judaica was acquired by a neighbour at Hove, Reuben David Sassoon (1834-1905), then recently arrived in England from Bombay. The importance of the Salomons collection was such that 20 years after his death it was given a special place in the 1887 Anglo-Jewish Historical Exhibition.¹²

REUBEN DAVID SASSOON

The next owner of the Evans & Levi finials was Reuben David Sassoon, the fourth son of David Sassoon, *pater familias*. Raised in Bombay, he attended to the family business in Hong Kong and Shanghai, before returning to Bombay and then, in 1867, joining his older brother in London. He became a valued member of the Prince of Wales's set, and particularly of the Prince's turf accountant.

Sassoon was also an observant Jew who kept a private synagogue in his various houses in London. To the collection acquired from the estate of Philip Salomons he added pieces representing Jewish artistic accomplishments in Germany, Eastern Europe and Italy. In 1887 the Anglo-Jewish Historical Exhibition was being organized at the Royal Albert Hall, to remind Victorian England of the cultural achievements of the Jewish people, against a background of negative propaganda around recent arrivals from Eastern Europe. Isaac Strauss of Paris and David Sassoon of London were the two primary private lenders, and in the words of Cecil Roth, were 'largely responsible for its outstanding success'.¹³



Detail

Notes

1. A.G. Grimwade, *London Goldsmiths, 1697-1837*, pp. 554 and 631
2. In his will, signed on 9 April 1785 and proved with two codicils on 7 May 1785, Humphreys bequeathed to his partner, Thomas Boulton Pratt, 20 guineas for a mourning ring. National Archives, Kew, PROB 11/1129.
3. Grimwade, p. 196, no. 2747; *The London Gazette*, London, 5 October 1784
4. Grimwade, p. 505
5. Grimwade, p. 395. This mark has been recorded on pairs of silver sugar tongs.
6. Sold Christie's, Amsterdam, 31 May 1999, for just over \$300,000 and now in the Israel Museum, no. B13.0557
7. *Treasures of Jewish Art, The Jakob and Erna, and Charles Michael Legacy in the Israel Museum*, p. 30
8. *The Hampshire Chronicle*, Southampton, Monday, 25 July 1774, p. 1c
9. Cecil Roth, 'The Membership of the Great Synagogue, London, to 1791,' *Miscellanies of the Jewish Historical Society of England*, 1962, vol. 6, pp. 179 and 183
10. National Archives, Kew, IR 1/33, fol. 202, Thursday, 8 May 1788
11. Cecil Roth, 'The Portsmouth Community and its Historical Background,' Paper read before the Jewish Historical Society of England, 11 March 1935, *Transactions of the Jewish Historical Society of England*, 1932-1935, vol. 13, pp. 161 and 162
12. For further information, see the article written to accompany the recent sale of the Sassoon Collection at Sotheby's, New York: <https://www.sothbys.com/en/articles/philip-salomons>, accessed 3 November 2021
13. Introduction to the Catalogue of the Jewish Museum, London. For further information about Reuben David Sassoon and other pieces from his collection, see the article written to accompany the recent sale of the Sassoon Collection at Sotheby's, New York: <https://www.sothbys.com/en/articles/reuben-david-sassoon>, accessed 3 November 2021

24

THE MÉNAGE DE PRESSIGNY PANELS



AUBERT-HENRI-JOSEPH PARENT (1753-1835)
FRENCH, PARIS, DATED 1779

THE MÉNAGE DE PRESSIGNY PANELS

panel with the coat of arms of the Ménage de Pressigny signed:
PARENT. 1779.:

panel with cipher MP signed and dated: *A. J. PARENT. F.... 1779*
wood, within their original ebonised and gilt wood and glass frames
each inscribed: *DÉDIÉ À MONSIEUR MENAGE DE PRESSIGNY /
AMATEUR DES SCIENCES ET BEAUX ARTS / Par son tre. hum.
ob. ser Parent pre. du Roi*

panel with coat of arms with an open book inscribed: *LA
HENRIADE / CHANT. II. / ARGUMENT / REINE / LE CIEL /
COLIGNY / FRANCE*; and with two closed books with spines
respectively inscribed: *JJ ROUSSA / T.II* and: *POPE / T.I.*; and
with medallions respectively inscribed: *LUD XVI / REX CHR* and
HENRI III
56cm., 22in. each

PROVENANCE

François Marie Ménage de Pressigny (circa 1733-1794);
private English collection, since circa 1930

RELATED LITERATURE

C. Streeter, 'Two Carved Reliefs by Aubert Parent', in *The J. Paul Getty Museum Journal*, vol. 13, Los Angeles, 1985, pp. 53-66;
M. Greenberg, *The J. Paul Getty Museum: Handbook of the Collections*, Getty Publications, Los Angeles, 2007, p. 261, ill.

£ 150,000-250,000



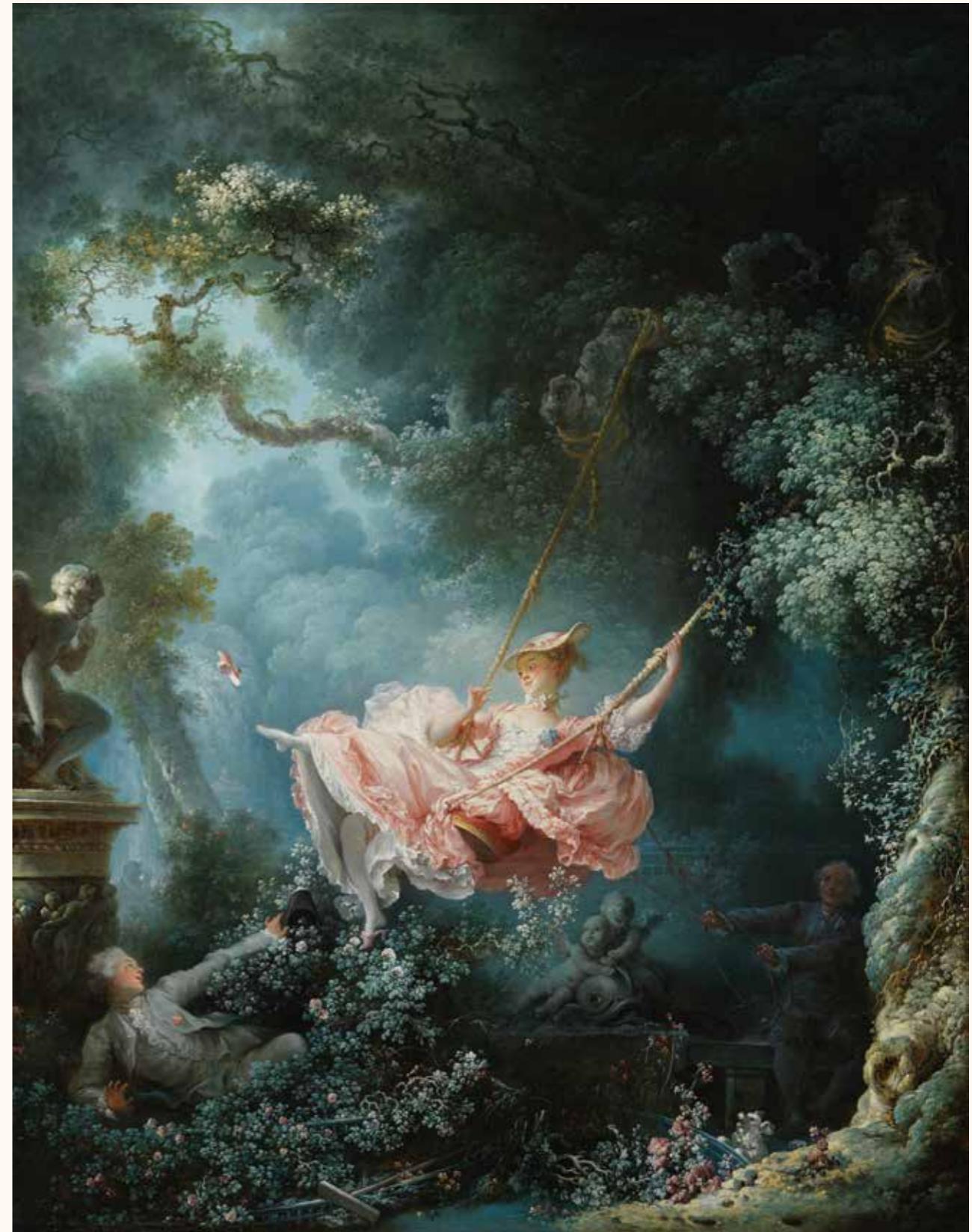


These extraordinary panels are two of the finest works by Aubert Parent ever to have appeared on the art market. Dated 1779, the year Parent first exhibited at the Paris Salon, they are two of the sculptor's earliest works, executed just two years after his first major achievement, the relief dedicated and presented to King Louis XVI in 1777. The present panels are dedicated to François Marie Ménage de Pressigny (circa 1733-1794), Fermier Général (tax collector) to Louis XVI, whose collection included *Les hasards heureux de l'escarpolette*, or *The Swing*, by Jean-Honoré Fragonard (1732-1806), one of the defining masterpieces of French 18th-century painting (Wallace Collection, London, inv. no. P430). The Ménage de Pressigny panels, which have been in the same English private collection for almost a century, are exemplars of Parent's work, and are preserved in near perfect condition.

Parent's career was launched by the presentation of an elaborate masterpiece panel, entitled *Allégorie de l'amour de Louis XVI pour ses sujets*, to Louis XVI at Valenciennes, the artist's native town, in 1777 (the panel is today housed in the château de Versailles, inv. no. MV8614). The moment was important to both artist and monarch, since it marked the centennial of Valencienne's return to French territory. The Louis XVI panel is arguably the prototype for Parent's panels executed over the following decade. Centred upon an elaborate vase filled with jasmine, tulips, roses, periwinkle, lilac and other flowers, it is emblazoned with a large portrait medallion of Louis XVI, flanked by cornucopiae and, further afield, trophies and a bird feeding its chicks in a nest. The frame is cut with the inscription: *GRAND ROI DE VOS SUJETS ET L'AMOUR ET LE PERE QUE LE FRANCOIS ADORE ET L'ETRANGER REVE QUAND J'ERIGE UN TROPHEE AUX PLUS RARES VERTUS MON ART TRACE LOUIS ET RAPELLE TITUS* [Great King of your subjects, both lover and father, whom the Frenchman adores and the foreigner ponders, when I raise a trophy to the rarest virtues, my art traces Louis and recalls Titus]. The King was so enamoured by Parent's gift that he had it placed in his *salle à manger intérieure* at Versailles (the royal dining room) so that he might admire it every day.

Flattery appears to have been a *modus operandus* for Parent. The Ménage de Pressigny panels are rare in that they preserve their original ebonised wood frames, onto which are inscribed in gold the words: *Dedié à Monsieur Ménage de Pressigny Amateur des Sciences et des Beaux Arts par son très hum ob ser Parent p^e du Roi* [Dedicated to Monsieur Ménage de Pressigny patron of sciences and the fine arts by his truly humble and obedient servant Parent painter to the king]. Few of Parent's works retain their original frames, though an almost identical example with dedicatory inscription is in a private collection. However, almost all of the original owners of Parent's panels exhibited at the Salon are recorded, indicating that they were likewise dedicated: M. le Pelletier, comte d'Aunay (1779); Mme la marquise d'Ecquevilly (1780); the marquis de Turpin (1780). This campaign appears to have been a highly effective business strategy. Collin Streeter concludes, 'Launched by such public royal approval, Parent could hardly fail to succeed. The private commissions that he exhibited at the Salon de la Correspondance from 1779 to 1783 reveal a pattern of patrons belonging to court rather than Parisian circles' (*op. cit.*, p. 61). Parent's bas-relief portrait of Catherine the Great, Empress of Russia, appears to have been a deliberate attempt to curry favour with foreign royalty and thus increase the artist's celebrity.

Between 1784 and 1788, supported by the king, Parent was in Rome, where he immersed himself in the language of classical architecture, sketching the ancient ruins. Thereafter, there is a stylistic shift in his work, from what might be considered to be a rococo repertoire of motifs, to a neoclassical paradigm, exemplified by the 1784 relief from the Wrightsman collection, now in the Metropolitan Museum of Art, New York (inv. no. 1971.206.39). Note the inclusion of a classicising bas relief and antique style urn in place of the baskets and royal portrait medallions of the previous decade. The transition in Parent's work is seen in a drawing that he executed in Rome in 1784 and which is now also in the Metropolitan Museum of Art (inv. no. 1971.513.4).



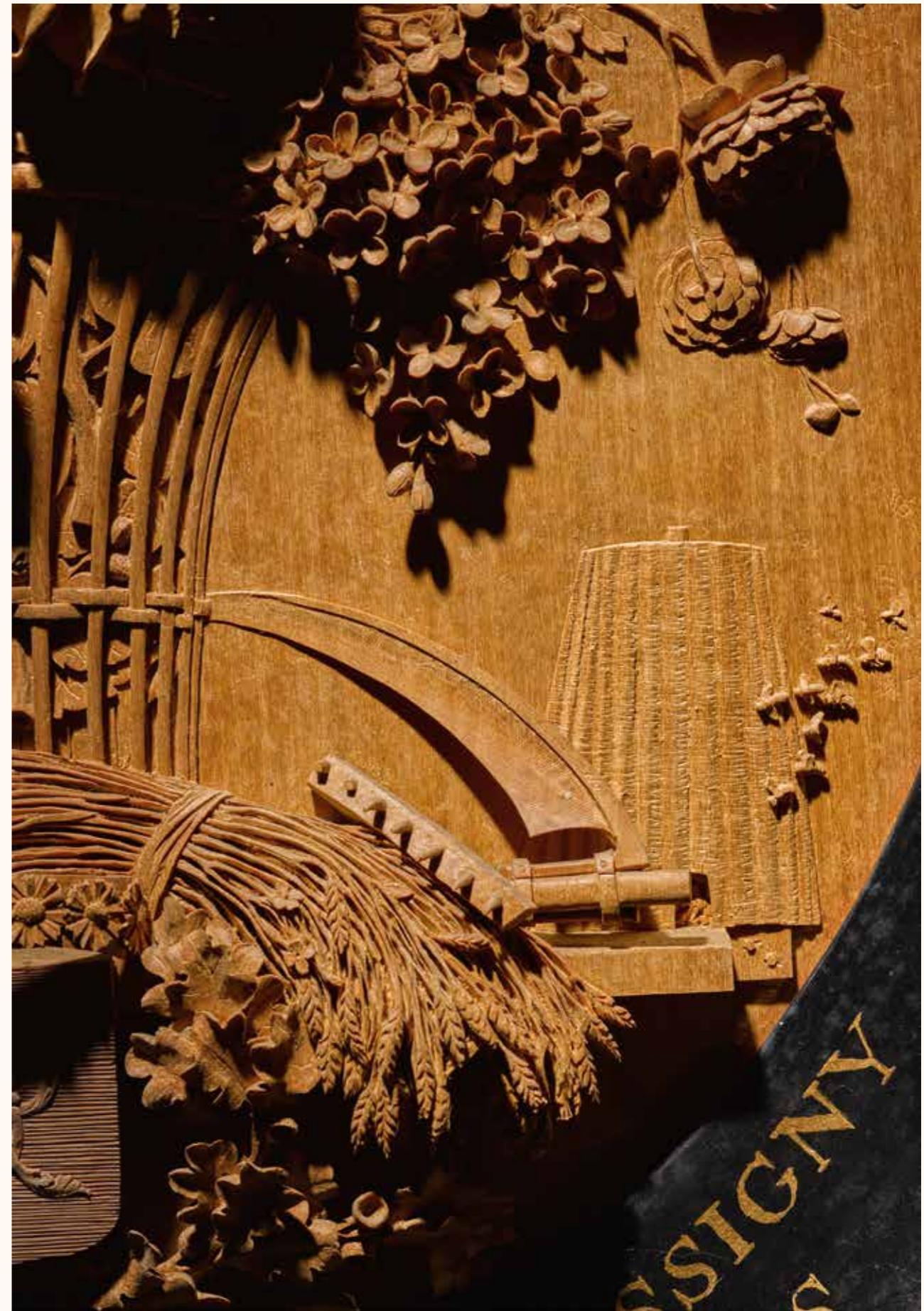
Jean-Honoré Fragonard, *Les hasards heureux de l'escarpolette*, or *The Swing*, oil on canvas, circa 1767-1768, Wallace Collection, London (inv.no. 430)

The Ménage de Pressigny panels, like all of the artist's early works, are indebted to Dutch 17th-century flower paintings by artists such as Jan Breughel the Elder, Ambrosius Bosschaert the Elder and Roelandt Savery. However, in place of the blue and white porcelain urns which so often appear in these paintings, in the Ménage de Pressigny panels, Parent has selected a basket type vase and urn adorned with medallions with portraits of Louis XIV and Henri IV. Both vessels have provided Parent with the opportunity to show off his virtuosity as a wood carver: in the countless overlapping leaves in the former and the scrolling vines of paradise of portrait reliefs in the latter. The prominent inclusion of an image of Louis XIV in the latter panel is designed to remind the view of Parent's artistic patronage, as well as Ménage de Pressigny's important role in the French royal court. The subtle addition of a smaller medallion with Henri IV, the founding member of the Bourbon royal family, is a symbol of the longevity and stability of the ill-fated French monarchy. The Ménage de Pressigny family is explicitly linked to the Bourbon dynasty by the inclusion of their arms beneath the royal portraits. These arms are surmounted by a coronet, which Ménage de Pressigny was entitled to use by virtue of his rank as a comte. The escutcheon is flanked by cornucopiae, which symbolise abundance, whilst mating birds to the right represent fertility. To the left of the coat of arms, the presence of volumes by Rousseau and Pope, a portrait bust (possibly of Voltaire) and an oil painting, characterise François Marie Ménage de Pressigny as a contemporary Maecenas, a great patron of the sciences and fine arts, as Parent's dedicatory description makes explicit. The corresponding panel with basket type urn and Ménage de Pressigny elegant cursive cypher, includes more rustic imagery. Here, a bird feeds its young chicks within a remarkably conceived nest of twigs. The escutcheon with cipher is bordered by a wheatsheaf and scythe, whilst bees swarm from a hive.

The ultimate focal point of each relief is, of course, the remarkable array of beautiful flowers. Tulips, roses, sunflowers, jasmines and hyacinths are arranged in elegant sprays and entwined with vines, oak and ivy leaves. The flowers are in different states of bloom, and some are turned away from the viewer, adding a sense of depth and enhancing the overall *trompe l'oeil* effect.

In 1795 Parent would carve a memorial relief for Louis XIV which again would show a medallion with a portrait of the deceased king resting against a sarcophagus and surrounded by lilies. The panel is inscribed: *LUD XVI OCCIDIT 21 J 1793 (Louis XVI killed 21 January 1793)* and *MORS IMMORTALITAS (Death Immortality)*. The panel is a touching reminder of Parent's loyalty to his first greatest patron. Despite the fall of the ancien régime, the sculptor nevertheless advertised his former royal position with pride referring to himself in 1793 as 'Sieur Aubert Parent, Sculptor, Designer, Academician and former pensioner of his late Majesty, Louis XVI, King of France, resident of Bâle, Switzerland' (as quoted in Streeter, *op. cit.*, p. 64).

Aubert Parent's Ménage de Pressigny panels embody the visual language of the French court under Louis XVI. With their abundance of virtuoso carved flowers, decorative motifs and royal symbols, they are the quintessence of French taste in the middle of the 18th century. It is fitting that they probably once hung in the same Paris hôtel particulier as the most famous exemplar of the world of Marie-Antoinette and Louis XVI: Fragonard's *The Swing*.



25

PAUL STORR
REGENCY SPLENDOUR



Detail of coat-of-arms



PROPERTY FROM THE COLLECTION OF MR. JOSEPH SEGAL

A REGENCY SILVER PRESENTATION
THREE-LIGHT CANDELABRUM
CENTREPIECE, PAUL STORR OF STORR &
CO. FOR RUNDELL, BRIDGE & RUNDELL,
LONDON, 1813

The triangular base on double dolphin feet, applied at each corner with a recumbent unicorn, conforming base engraved with presentation inscription and applied with the arms of the City of Bristol and of the recipient, the stem surrounded by three classical figures wearing mural crowns, below three branches with candle sconces, shallow central bowl with cut-glass liner stamped: 'RUNDELL BRIDGE ET RUNDELL ARIFICES REGIS ET PRINCIPIS WALLIÆ REGENTIS BRITANNIAS'
16503gr., 530oz.
165.4cm., 29 1/4 in. high

PROVENANCE

The Rt. Hon. Charles Bathurst (1754-1831)
David Orgell (1921-1987), Beverly Hills, California, 17 June 1981

£ 50,000 - 70,000



The inscription reads: 'Presented to the Rt. Hon. Charles Bathurst, one of the representatives of Bristol, in five successive Parliaments, by the Inhabitants of that City who, however differing in political opinions, cordially united in this testimony of regret at the close of a connection which they had always regarded with satisfaction and pride of respect for public and private worth and of gratitude for the unwearied activity and benevolence with which his services were extended to every class of his constituents. MDCCCXII'

Charles Bathurst was the elder son of Charles Bragge of Cleve Hill, Gloucestershire (1715?-1777) and his second wife, Anne (b. 1718), who were married at St. James, Bath, Somerset on 14 January 1753. Bragge was sometime a Deputy Lieutenant and Justice of the Peace for Gloucestershire. (*The Bath Chronicle*, Bath, Thursday, 27 November 1777, p. 3b) Mrs. Bragge was a daughter of Benjamin Bathurst (1691?-1767) of Lydney, Gloucestershire, who was an M.P. for various constituencies between 1713 and his death; and a granddaughter of Sir Benjamin Bathurst (1635-1704), politician, slave owner and sometime governor of the East India and Levant companies. One of the latter's sons, Allen (1684-1775) was elevated to the peerage as Baron Bathurst in 1712 and further ennobled as 1st Earl Bathurst in 1772.

Charles Bathurst was Christened Charles Bragge on 28 February 1754 at St. James, Bath. He attended Winchester School and New College, Oxford, then studied law at Lincoln's Inn, being called to the bar in 1778. On 11 May 1804 he assumed the surname of Bathurst by Royal License, when he inherited Lydney Park, Gloucestershire, following the death on 5 May 1804 of Anne Bathurst, widow of his mother's elder brother, Poole (1717-1794).

Bathurst (Bragge) was married at Reading, Berkshire on 1 August 1788 to Charlotte (1762-1839), daughter of Dr. Anthony Addington (1713-1790), a specialist in mental illness, among whose patients was William Pitt, first earl of Chatham (1708-1778). They had two sons and two daughters.

After sitting as M.P. for Monmouth from 1790 to 1796, Bathurst (Bragge) served Bristol in the same capacity from 1796 to 1812, receiving this testimonial on leaving that position. He later sat as M.P. for Bodmin and Harwich. In addition he was Treasurer of the Navy from 1801 to 1803 and Secretary of War in 1803/04, Master of the Mint in 1806/07, and Chancellor of the Duchy of Lancaster from 1812 to 1823. It was following this last appointment that he declined to stand again as M.P. for Bristol. Bathurst died on 13 August 1831 at Lydney Park, Gloucestershire'

When Bathurst stepped down as one of the two M.P.s for Bristol, the city was the third largest in England by population and, as

a port and shipbuilding centre, had greatly profited from the country's participation in the Napoleonic Wars and from the Slave Trade. The circumstances leading to the creation of this testimonial are recorded in contemporary newspapers.

'A respectable and numerous meeting of Merchants, Traders, &c., took place on Wednesday last [5 August 1812], at the Commercial Room[s] [Corn Street, Bristol], to consider of adopting some means to shew their high respect and gratitude for the zeal and ability manifested by the Right Hon. C.B. BATHURST, Esq. while Member for this City. The Resolutions . . . were moved by Michael Castle, Esq. and seconded by John Cave, Esq. The utmost unanimity prevailed, and a subscription was entered into to present Mr. Bathurst with a piece of Plate, which, at the suggestion of S. CAVE, Esq. was limited to five guineas each individual; it being conceived that the compliment would be more flattering when proceeding from a great number, than from the magnitude of the sum.' (*The Bristol Mirror*, Bristol, Saturday, 8 August 1812, p. 3e)

A similar, longer account was published by William Cobbett (1763-1835) in his *Three Letters to the Independent Electors of the City of Bristol* (Bath, 1812). A widely-read popular journalist who wrote his first Bristol letter from Newgate Prison, Cobbett criticized the conservative Bathurst for supporting Pitt and the Napoleonic War, opposing Parliamentary Reform, and for being merely a 'placeman' with a rich sinecure.

'Some months since, at a meeting of Merchants and other Inhabitants of Bristol, it was resolved to present a Piece of Plate to Mr. Bathurst, their late worthy Representative. It is now finished, and will be presented in a few days. It is a beautiful tripod Candelabrum, of 30 inches high – the feet are chased *dolphins*, with *shell* corners – at its base frosted *unicorns*, with wreaths of flowers. The pedestal consists of three sides – the first of which bears the . . . inscription [see above] On the second side, the Bristol Arms – on the third his own, with the motto – "*Tien ta Foy.*" This is surmounted with three elegant *female figures*, with mural crowns, holding in conjunction circles of flowers, to represent union; between them rises a chased *pillar*, curiously wrought, from which branch three arms for lights, supporting a cut-glass dish, with a silver net for flowers. The cost was 700 guineas, and the weigh 523 ounces.' (*The Manchester Mercury*, Manchester, Tuesday, 7 September 1813, p. 3d)

The dolphins, shells and unicorns in the design of this candelabrum are all allusions to Bristol and its place in mercantile history, the latter forming the supporters to that City's coat-of-arms.



Detail



HARRIET DUCHESS OF ST. ALBANS' TUREENS



Portrait by Sir Thomas Lawrence of the Duchess of St. Albans,
1802, Indianapolis Museum of Art.



PROPERTY FROM THE COLLECTION OF MR. JOSEPH SEGAL

DUCHESS OF ST. ALBANS' SERVICE: TWO MATCHING REGENCY SILVER SOUP TUREENS, COVERS, STANDS, AND LINERS, PAUL STORR OF STORR & CO. FOR RUNDELL, BRIDGE AND RUNDELL, LONDON, 1817

bombé fluted form applied with oak sprays, shell and foliate scroll borders, engraved throughout with the monogram HStA below a duke's coronet
stamped: 'RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS
ET PRINCIPIS WALLIAE REGENTIS BRITANNIAS FECERUNT
LONDINI,' both marked 1 on tureen, cover, and liner, one cover and stand stamped 24
22133gr., 711oz
length of stands over handles 60cm.; 22in.

PROVENANCE

Harriot Mellon Coutts, from 1827 Duchess of St. Albans, to her granddaughter by marriage
Angela Burdett-Coutts, sold The Coutts Heirlooms, Christie's, London, 14 May 1914, lot 64 or 65:
'64 A PAIR OF SOUP-TUREENS, covers, stands and liners by
Paul Storr, 1817 713[oz] 10[dwt]
65 A PAIR OF DITTO, similar by the Same, 1817 713[oz]
15[dwt]'
The Lillian and Morrie Moss Collection, Memphis, Tennessee
David Orgell (1921-1987), Beverly Hills, California, 6 November 1974

£ 250,000 - 350,000







Harriet Beauclerk (née Mellon), Duchess of St Albans by Charles Turner, after Sir William Beechey mezzotint, published 1806 – National Portrait Gallery, London

The engraved initials and coronet are those of the former actress, Harriet (née Mellon, 1777–1837), widow of Thomas Coutts (1735–1822) and first wife of William Aubrey de Vere Beauclerk, 9th Duke of St. Albans, a descendant of Charles II, whom she married in 1827 at her house, 1 Stratton Street, Piccadilly, Westminster.

Although Miss Mellon made her debut at Ulverston in the Lake District at the age of 10 in 1787, she did not arrive in London until 1795. Her first appearance there was on 31 January that year at Drury Lane as Lydia Languish in a revival of *The Rivals*. In fact, it was thanks to the play's author, Richard Brinsley Sheridan (1751–1816), who had seen her perform in the provinces, that she became a favourite with metropolitan audiences. 'She never reached the first rank of actresses,' according to the *Oxford Dictionary of National Biography*, 'but she was praised for her good-natured readiness to take over parts in cases of illness, afterwards returning with good humour to the secondary roles she was accustomed to play.'

In 1805 in the Drury Lane comedy, *The Honeymoon* by John Tobin, she 'was very lively and playful' and during the next year, in London, when she was Louisa in the Rev. Mr. Moultrie's musical comedy, *False and True; or, The Irishman in Italy*, *The Times* hinted at her popularity when, upon one of the characters addressing her as, "'My lily of the valley, my Melon!'" there was a loud burst of applause.¹

It was in 1805 that Miss Mellon became secretly intimate with the wealthy banker, Thomas Coutts. He was still with his wife, Elizabeth Susannah (née Starkie, 1743–1815), who he married in 1763 and by whom he had three daughters, but the closing years of her life were clouded by mental illness. As soon as he was able, Coutts married Miss Mellon; first, clandestinely, on 18 January 1815 and then openly on the 12 April following: 'MARRIED. On Wednesday, at St. Pancras Church, Middlesex, Thomas Coutts, Esq. the opulent banker, to Miss Mellon, the actress of Drury-lane Theatre, who thus becomes the mother-in-law of the Dowager Countess of Guildford, the Dowager Marchioness of Bute, and of Lady Burdett.'²

Miss Mellon had just retired as an actress, making her last appearance as Audrey in *As You Like It* at Drury Lane on 7 February 1815. Her final salary is said to have been £12 a week, so her generosity reported at the beginning of 1815 was



Detail of engraved initials and coronet of Harriet (née Mellon, 1777–1837) on the present pair of tureens

presumably made possible by the support of Mr. Coutts:

'Miss Mellon (the actress) made the poor round her beautiful house [Holly Lodge, built in 1809] on Highgate Hill happy on Christmas Day, by distributing 600 quartern loaves, and 600lbs. of fine beef, to that number of old men; and to every distressed aged female that applied, a chemise, a cloak, a blanket, and wine; and to the children of poverty, one shilling each.'³

Following Thomas Coutts's death on 22 February 1822, the extraordinary extent of his wealth was revealed and widely reported; so, too, was the lavish provision he had made for his widow:

'Various statements have appeared respecting the manner in which the late Mr. Coutts has disposed of his immense property; but we understand the following is correct: Some time previous to his death, he settled upon Mrs. C. the sum of £600,000, with the house in Stratton-street [Piccadilly], all the plate, linen, wines, &c. the service of plate is said to be the most valuable of any in this country, and the stock of wines greater than any two private cellars in the kingdom; together with the house at Highgate, and all its appurtenances. Mrs. C. is likewise left half proprietress of his immense banking establishment, with all monies due to him at the time of his decease. The affairs of the house have been made up since his demise, and it is said there is a balance of £670,000 due to Mrs. C. which sum will be proved under the will. The whole amount of property (with the annual profits of half the banking business) now in possession of this Lady, it is supposed, makes her the richest widow in the United Kingdom.'⁴

Following her husband's death, Mrs. Coutts, 'opulent in person and big of heart,' continued as one of London's most liberal hostesses. The Press delighted in giving details of her various entertainments. One such, a 'petite déjeuner' at her Highgate villa in July 1824, was attended by about 700 ladies and gentlemen of rank and fashion, lead by their Royal Highnesses the Duke of York and Prince Leopold and the Dukes of Wellington, St. Albans and Leinster. We are told that a 'stupendous' temporary room was erected at the rear of the house, the interior of which was decorated 'in a very fanciful style with pink, white, and blue stripes, hanging in close festoons from the room, and forming fluted columns. . . Within about sixteen columns, tables were laid, four in

number, for fifty-four each; and these tables were five times replenished; the first three with every thing served on china, and the last two on massive plate, sent the preceding day by RUNDELL and BRIDGE. . . There were three waggon-loads of plate used, and forty well-dressed attendants, out of livery.'⁵

It was from about this time that Mrs. Coutts and the Duke of St. Albans, were often seen in each other's company. Eventually, on 16 June 1827 at her house in Stratton Street, the couple were married: she was 50, he was 26. Scarcely able to believe her good fortune, the Duchess wrote soon afterwards to her friend, the author Sir Walter Scott: 'What a strange eventful life has mine been, from a poor little player child, with just food and clothes to cover me, dependent on a very precarious profession, without talent or a friend in the world – first the wife of the best, the most perfect being that ever breathed . . . and now the wife of a Duke! You must write my life . . . my true history written by the author of Waverley.'⁶

By all accounts the union was a very happy one. The couple celebrated a year of married life in June 1828 at Holly Lodge with a 'Grand Fête Champêtre' attended by the Dukes of Cumberland and Sussex, and many members of the aristocracy and gentry. The Duke and Duchess exchanged gifts: his to her, a suitably inscribed silver basket; hers to him, a six-oared cutter called *Falcon*, complete with crew attired in yellow and green silk.⁷

Upon her death nine years later, the Duchess left the bulk of her wealth and collection of the Coutts/Mellon plate to Mr. Coutts's granddaughter, Angela Georgina (1814–1906). She, who was the youngest daughter of Sir Francis Burdett, 5th Bt. (1770–1844) by Sophia (1794–1849), eldest daughter of Thomas Coutts and his first wife, Susan, changed her name by royal licence in 1837 to Burdett-Coutts. In 1871 Miss Burdett-Coutts, who was a friend of Queen Victoria and one of the greatest philanthropists of the 19th century, was created Baroness Burdett-Coutts.

A pencil, pen and ink and brown wash drawing corresponding to the model of these tureens is in the album of designs for plate from Rundell, Bridge & Rundell, now at the Victoria and Albert Museum.⁸ The design has been attributed to the artist Edward Hodges Baily.



Victoria and Albert Museum, design for a silver sauce tureen, by Edward Hodges Baily, Accession number E.70-1964

Born in Bristol in 1788, Baily went to London in 1807 and was accepted as a pupil by the famous sculptor John Flaxman (1755–1826). After almost eight years in Flaxman's studio, and with several awards from the Royal Academy School to his credit, he joined Rundell, Bridge & Rundell in 1815 at £600 per annum, suggesting that he was already viewed as an established designer. His salary was raised to £1,000 when he became a member of the Royal Academy.

Baily must have become even more important to the firm after the death of Rundell's designer William Theed in 1817, and the Coutts service (later the St. Albans service) of around 1817 must have been among Baily's earliest direct work for the company. Baily's name has also been linked to an impressive monumental covered wine cooler, made in 1821–22 and sold to Thomas Coutts and Harriet Mellon Coutts; four others of the same model were later supplied to George IV. Baily became chief designer/modeller for Rundell's on the death of Flaxman in 1826, but in 1833 he left to work with Paul Storr (then senior partner in Storr & Mortimer), who had himself left as superintendent of Rundell's silver factory in 1819, just after the Coutts service would have been finished. Baily, who was often in financial distress, and was bankrupt twice, in 1831 and again in 1838, died on 22 May 1867.

Elements from the Coutts/St. Albans service regularly appear at auction. A pair of soup tureens of this model, mark of Philip Rundell for Rundell, Bridge & Rundell, 1821 (not immediately identifiable in the 1914 Coutts Heirlooms auction), was formerly in the Al-Tajir collection and sold at Christie's, London, 7 June 2011, lot 353 for £193,250. A single Storr/Rundell tureen of 1817 was sold at Sotheby's, New York, 21 October 1997, lot 177 for \$266,500.

NOTES.

1. *The Times*, London, Wednesday, 24 September 1806, p. 2
2. *The Salisbury and Winchester Journal*, Salisbury, Monday, 6 March 1815, p. 4b
3. *The Bury and Norwich Post*, Wednesday, 4 January 1815, p. 4c
4. *The Lancaster Gazette*, Friarage, Saturday, 16 March 1822, p. 1d
5. *The Morning Post*, London, Thursday, 8 July 1824, p. 3c
6. David Douglas, editor, *The Journal of Sir Walter Scott 1825–1832*, Edinburgh, 1891 7. *The Southern Reporter*, Cork, Thursday, 26 June 1828, p. 4d
8. Accession no. E.70-1964

THE DOVES OF PLINY



Lady Harriet Elizabeth Georgiana Howard, Duchess of Sutherland (1806?–1868) (after Sir Thomas Lawrence)
by Reuben Thomas William Sayers (1815–1888)



PROPERTY FROM THE COLLECTION OF MR. JOSEPH SEGAL

**AN IMPRESSIVE PAIR OF VICTORIAN
'DOVES OF PLINY' SILVER
CENTERPIECES, PAUL STORR FOR STORR
& MORTIMER, LONDON, 1838**

The design of each inspired by the mosaic known as the 'Doves of Pliny' or the 'Capitoline Doves' which was part of an ancient Roman floor discovered at Hadrian's Villa in 1737, on square bases supporting cylindrical pedestals applied with festoons of flowers, each of the compressed circular bowls on openwork scrolls and engraved with the cypher of the Duke of Sutherland within a cartouche of wheat sprays below an applied ovolto rim and cast doves
15116gr.; 486oz.

54cm., 21 1/4 in. high; 35cm., 13 3/4 in. diameter

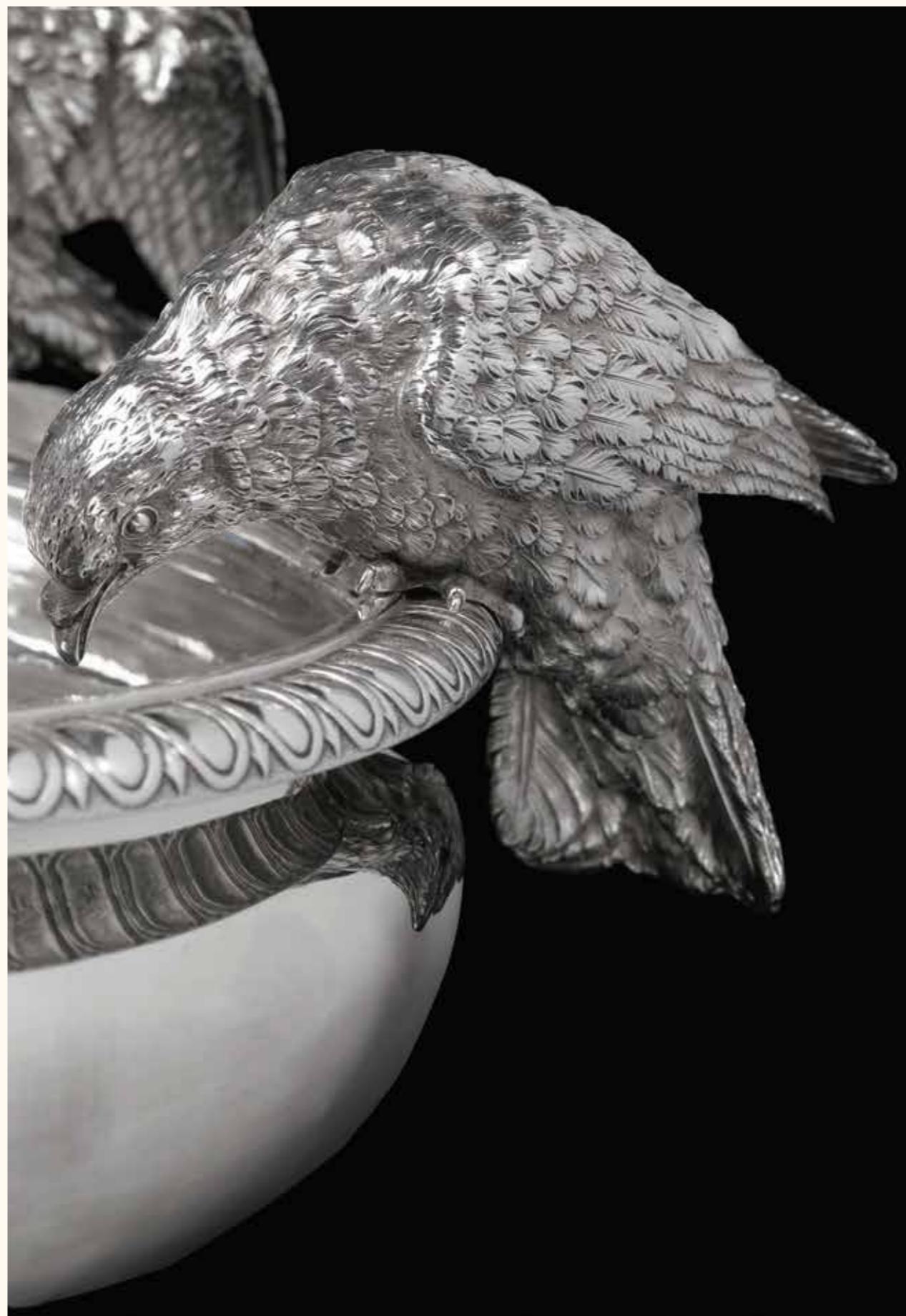
PROVENANCE

George Sutherland Leverson-Gower, 2nd Duke of Sutherland (1786–1861), by descent to George Granville Sutherland-Leverson-Gower, 5th Duke of Sutherland (1888–1963), sold Christie's, London, 19 May 1944, lot 94 David Orgell (1921–1987), Beverly Hills, California, 9 January 1974

LITERATURE

Michael Clayton, *Christie's Pictorial History of English and American Silver*, Phaidon-Christie's, Oxford, 1985, p. 291, fig. 6 (one).

‡ £ 120,000 - 180,000







The grand hall and staircase, Lancaster House (formerly York House/Stafford House), designed by Benjamin Dean Wyatt (1775-1855)

The Hadrian's Villa 'Doves of Pliny' mosaic corresponds to one described by Pliny the Elder (A.D. 23/24-79) which was the work of Sosus of Pergamon (active 2nd century B.C.). Sosus, the only mosaicist from the Classical world whose name is recorded, was famous as the inventor of a type of mosaic known as *asaroton*, in which the floor is inlaid with *trompe l'oeil* representations of fruit, fish and fragments of food as if carelessly scattered. When freshly discovered in 1737, 'The Doves of Pliny,' now in the Capitoline Museum in Rome, was thought to be a rare survival of a work celebrated in ancient times; modern scholars take a different view, however, suggesting that the piece is more likely to be a later Roman copy. Reproduced in various media, particularly in micromosaic, 'The Doves of Pliny' would have been familiar to those whose classical education included a sojourn in Italy as part of the Grand Tour.

The same year as Storr & Mortimer made these centrepieces for the Duke of Sutherland, they were commissioned by Edward Vernon, 4th Baron Suffield to produce a single, similar vase on a shorter stem for use as the Goodwood Cup of 1838. 'We have



Mosaic showing doves drinking from a bowl, from Hadrian's villa, 2nd century AD, probably a copy of Sosus's work

been favoured with a view of the Goodwood race cup, designed and executed under the care of Messrs. Storr and Mortimer. It is a close copy of the Adrian [sic] vase, and in every respect worthy of the original, both in taste and delicacy. The bowl is of solid silver, with four doves resting on the edges and sipping from the bowl. . . . the general design is elegant and graceful, and the execution as perfect as everything which comes from the classic workshop of Messrs. Storr and Mortimer.'

(*The Morning Post*, London, Saturday, 28 July 1838, p. 6d; Christopher Hartop, *Art in Industry: The Silver of Paul Storr*, Cambridge, 2015, p. 123, fig. 140)

The original owner of these centrepieces was George Sutherland-Leveson-Gower, 2nd Duke of Sutherland, known to his family as 'Govero,' who succeeded to the title upon the death of his father on 19 July 1833. Although an M.P. for various constituencies between 1808 and 1820, he took little interest in politics, possibly because he was afflicted with deafness. Instead he pursued patronage on a grand scale. A trustee of the National Gallery and the British Museum, he employed Sir Charles Barry, who was also busy working on the new Houses of Parliament, for more than twenty years, remodelling Dunrobin Castle in Scotland, Trentham Hall in Staffordshire and Clivedon in Buckinghamshire, as well as his London mansion, Stafford House, St. James's. The latter, formerly York House, was commissioned in 1825 by Prince Frederick Augustus, Duke of York (1763-1827). In 1829 the lease was purchased by the 2nd Duke of Sutherland (then Marquess of Stafford) and it remained in his family until 1913. It is now known as Lancaster House.

During the 2nd Duke of Sutherland's time, Stafford House became the scene of many fashionable gatherings. His wife, Lady Harriet Elizabeth Georgiana (1806-1868), a daughter of George Howard, 6th Earl of Carlisle and, during Whig administrations, Mistress of the Robes to Queen Victoria, was a renowned hostess. 'With its marble gallery and staircase and frescoed walls, the house is certainly as fine as any in London, if it be not absolutely the finest. It was the subject of a very graceful compliment from the Queen, who on arriving at a grand ball given at Stafford House shortly after her accession said to the noble host, "I have come from my house to your palace."' (The *Guardian*, London, Saturday, 11 August 1888, p. 7f)



MATERIAL 'RACCOMMODEMENT'



A PAIR OF EMPIRE GILT-BRONZE AND MALACHITE FIGURES OF 'LA BROUILLE' AND 'LE RACCOMMODEMENT' BY DENIÈRE & MATELIN, PARIS, CIRCA 1810

each respectively modelled with a male and female classical figure, one with the figures kissing, the other with the male figure grabbing the female's arm, above a gilt-bronze mounted and malachite veneered base, on a further red marble square base each 58cm. high, 27cm. wide, 17cm. deep; 1ft. 10 $\frac{7}{8}$ in., 10 $\frac{5}{8}$ in., 6 $\frac{3}{4}$ in.

RELATED LITERATURE

Jean-Dominique Augarde, "Une Nouvelle Vision du Bronze et des bronziers sous le Directoire et l'Empire" in *L'Objet d'art*, No 398, January 2005.

£ 40,000-60,000

These gilt-bronze figures, designed circa 1810 after a model by François Matelin, unite in harmony two mediums symbolic of the highly-skilled production reached in France and Russia respectively in the early 19th century. Through 'La Brouille' (the Quarrel) and 'Le Raccommodement' (The Reconciliation), gilt-bronze and malachite each seem to embody the pride of the country from which they originate: France, whose production of gilt-bronze mounts culminated during the early 19th century and Russia, who excelled in designing and executing exceptional hardstone objects carved out of the beauty sourced from their own soil.

HARMONY BETWEEN GILT-BRONZE AND MALACHITE

It is not known whether these figures were sent to Russia to be mounted on malachite bases or if the malachite bases were rather sent from Russia to Paris, but it is nevertheless interesting to explore, through these figures, the origins of this harmonious encounter between gilt-bronze and malachite, which is not at all comparable with the unsteady political relationship between the two countries in the early 19th century.





Fig. 1. The Reconciliation probably by Denière & Matelin, early 19th century. The State Hermitage Museum, St. Petersburg. Inv. no. H.ck-217. Photograph © The State Hermitage Museum



Fig. 2. The Quarrel probably by Denière & Matelin, early 19th century. The State Hermitage Museum, St. Petersburg. Inv. no. H.ck-218. Photograph © The State Hermitage Museum

At their meeting at Tilsitt in June 1807, the French Emperor Napoléon received from the Russian Tsar Alexander I several magnificent gifts, including many malachite pieces that were later mounted in gilt-bronze by François-Honoré-Georges Jacob-Desmalter after designs by the architects Charles Percier and Pierre-François Fontaine. And thus the iconic duo of gilt-bronze and malachite was born: Russian malachite mounted with French gilt-bronze became highly fashionable among members of the French and the Russian Empire's high society and collectors of the time.

The art of gilded bronze in France was already brought to its pinnacle at the end of the 18th century. The imagination of forms, casting, chasing and gilding had simultaneously reached a level of absolute perfection. And the revisited Antiquity imposed its sleek lines and vocabulary with the Greek and Roman mythology, history and literature providing the heroic and allegorical subjects used throughout the Decorative Arts of the time. This quality of detail and the play between the gilding and light are obvious while contemplating Orpheus and Eurydice, the figures possibly represented in 'La Dispute' and 'Le Raccordement'.

About 3,000 kilometers away, in Russia, malachite was becoming the 'national stone' of the country. With direct access to the Urals and Altai mountains, Russia had since the middle of the 18th century shown interest in geological exploration and mineralogy. A few years after the Peterhof lapidary manufacture founded in 1721 by Peter the Great, two other manufactories were founded, Ekaterinburg in 1726 and Kolyvan in 1786. Due to the fragile nature of malachite, it was not initially possible to use it in large scale pieces, however the Russian lapidaries perfected a technique to compensate for this, known as 'Russian mosaic': they would saw a piece of stone into small plaques from two to four millimeters, carefully selecting them for their pattern. After grinding and polishing the stone, they would then glue these pieces to the metal or stone base skilfully masking the edges between each plaque of malachite.

It seems clear that gilt-bronze and malachite were materials perfected respectively in France and Russia, so the fashion to combine the two, with the vibrant green of the malachite contrasting brilliantly with gilt-bronze is not surprising. This was a result as well of the Empire style with which came a taste for mixing textures and highlighting contrasts between dark and lighter materials or finishes (for example, matte versus

shiny gilding, or gilt-bronze versus patinated bronze, or gilt-bronze versus malachite in this case).

Interestingly, related figures on red marble bases probably by Denière & Matelin are located at the Hermitage, St Petersburg (fig.1, inv. no. H.ck-217 and H.ck-218). During the Directoire period (1795-1799), Matelin had created an original set comprising a pair of candelabra and a clock - the candelabra located at the Bad Homburg Castle (ill. Augarde, *op. cit.*, p.71, fig 12) and the clock at Schloss Fasanerie (ill. Augarde, *op. cit.*, p.70, fig 11). In October 1803, he sold a copy of 'Le Raccommodement' to the merchant Phillippe-François Devillaine, and six months later, in May 1804, he supplied him with a pair of candelabra with 'La Brouille'. He also assembled the figures of 'La Brouille' on a clock in the Musée Marmottan, Paris (ill. Augarde, *op. cit.*, p.71, fig 13) and the figures of 'Le Raccommodement' on a clock now in the Palazzo Pitti (ill. in Hans Ottomeyer and Peter Pröschel, *Vergoldete Bronzen*, Munich, 1986, Vol. I, p.369, fig. 5.13.11).

The only other examples of Jean-François Denière and Matelin combining gilt-bronze and malachite are two similar mantel clocks, one from the Horace Wood Brock Collection, which was exhibited at the Frick Collection, New York in 2014, the other offered at Sotheby's, Paris, 28 November 2017, lot 92.

DENIÈRE & MATELIN

François Thomas Matelin (1759–1815) and Jean-François Denière (1774–1866) established their workshop in Paris in 1803, and records show that it was based at 58 rue de Turenne in 1813 and at 9 rue d'Orléans by 1820, when their partnership ended. During this period the firm flourished and supplied clocks and candelabra for the French palaces, most notably Versailles and the Grand Trianon. The suppression of guilds in 1791 opened the way to establishments grouping all the trades necessary for the realization of a finished product, it is the case in particular for the gilded bronze of Deniere & Matelin which in 1818 included a foundry, a moulding shop (workshop of moulding), the workshops of the bronzedturners, chisellers and gilders. In 1807, Deniere & Matelin claimed to employ between 200 and 400 workers.

In 1844, Denière's son Guillaume went into partnership with him and in the following years they exhibited at numerous exhibitions including the Great Exhibitions of 1851 and 1862 in London, as the company's work was illustrated in J.B. Waring's treatises.



EARLY 'RUSSIAN MOSAIC'



Fig. 1. Drawing by I.I. Galberg dated 1827. © Russian State Historical Archive, St. Petersburg.



A RUSSIAN MALACHITE TAZZA, AFTER A DESIGN BY I.I. GALBERG, CIRCA 1825-30

the finely figured shallow circular bowl with a moulded everted edge, on a slender spreading circular shaft raised on a square base 58cm. high, 76cm. diameter; 1ft. 10 $\frac{3}{4}$ in., 2ft. 5 $\frac{7}{8}$ in.

RELATED LITERATURE

- V.B. Semyonov, *Malachite*, Sverdlovsk, 1987.
- Mavrodina, *The Art of Russian Stone Carvers 18th-19th Centuries*, St. Petersburg, 2007.
- L. Budrina, *Malachite Diplomacy*, 2020.

The sharp and elegant design of this impressive malachite tazza is related to the work of Ivan Ivanovich Galberg (1782-1863) (fig.1), the most prolific designer for hardstone objects in Russia, and is an exciting addition to a group of malachite works executed in the first decades of the 19th century, when the production of large scale objects such as this was still in its inception.

£ 40,000-60,000

Malachite had always been prized for its rich green colour, with dramatic almost black wavy inclusions, since the Neolithic Era, when it was used as a dye. But it was in Russia, during the 19th century, where the stone became a national treasure, a passion most famously proclaimed in the Malachite Room of the Winter Palace in St Petersburg, furnished with massive malachite columns and fireplace in the 1830s.

Initially trained by Italian craftsmen, the Russians quickly became highly skilled in working their native stones, passing these skills on through the generations. In 1721, Peter the Great founded the first Russian lapidary manufacture and hardstone grinding mill, in Peterhof near St Petersburg and in 1751 the Imperial Lapidary Works was established at Ekaterinburg in the Urals. From the 1810's, the popularity of malachite objects was greatly increased following Nikolai Demidov's commissions in Paris using this material, but also a few years later with the discovery of new and rich mineral deposits near Mednorudinsk, on the western slopes of the Ural Mountains. In the 1830s, further large deposits were discovered on the Demidov estate at Nizhnii Tagil on the Siberian side of the Ural Mountains.





Fig.2. Malachite vase by Vincenzo Maderni, early 19th century.
Victoria & Albert museum, acc. nr. 339-1886, on loan to Lancaster
House, London. © Victoria & Albert Museum, London.

The malachite used in the first decades of the century, both in the Imperial lapidaries like Peterhof and Ekaterinburg but also in the private workshops like Maderni, mainly came from the two Urals deposits respectively at the south and north of Ekaterinburg, and these are generally of two clear types. The first, used here masterfully for this tazza, is characterized by concentric layers of small stalactites and is quite vivid green in colour. The other – a shimmering variegated malachite - is a stone in plain dark green, whose mass is composed of a multitude of crystals. To work with both types of malachite, the Russians had also perfected the 'Russian mosaic' technique, cutting the malachite into small pieces of veneer between two and four millimeters thick, sorting them for their patterns, and then after grinding and polishing, carefully cementing them to the metal or stone form of the object, and skillfully masking the joints with a paste of powdered malachite.

There are not many prominent examples of pre-1830s malachite creations, and there are only a very few early malachite works of a comparable scale to the present tazza. The reasons are multiple: malachite in such quantity enabling a continuous pattern of such large scale was rare; malachite was expensive, especially in such amounts, and covering a large body with a veneer of malachite required an advanced level of craftsmanship only held in a few workshops.

The present tazza therefore seems to be part of a small group of malachite objects that kicked off production of large scale vases in the St Petersburg and Ekaterinburg lapidary works from about 1825. Ivan I. Galberg was instrumental in this, as he would supply the drawings for these projects, both for the production in Imperial workshops, but also in private ones, which would also supply the Imperial household.

Most notable amongst the private workshops is that of the Italian Vincenzo Maderni (1797-1843), who executed

a vase-amphora circa 1824-25 (The Hermitage Museum, St Petersburg) according to Galberg's designs and it is possible that he also supplied the Medici vase in the Royal Collections (inv. no. RCIN 1708), a gift from Empress Alexandra Feodorovna to George IV. Together with another Medici vase, bought by the Duke of Westminster in St Petersburg from Maderni, (fig.2, Victoria & Albert museum, nr. 339-1886, on loan to Lancaster House, London), they share the same type of malachite, with a deep green colour and contrast, veneered with small pieces, but still creating surface patterns, like the present lot. (Budrina, p.125-126).

A tazza executed by the Maderni studio after a design by Galberg was given to the Duke of Wellington by the Emperor Nicolas I in 1826, part of the Wellington collections at Stratfield Saye House, Hampshire. (Budrina, p.122).

This group of objects suggest the start of using malachite on its own, as the preeminent material, not as frame for gilt or patinated bronze. Malachite thus became the main actor and the conduit for the object's attraction.

IVAN IVANOVICH GALBERG (1782-1863)

Ivan Ivanovich Galberg, an architect and designer, was educated at the Imperial Academy of Arts until 1798. He was then an assistant to the architect Giacomo Antonio Domenico Quarenghi, then served as an architect at the Cabinet of His Majesty and participated in the construction of the Mikhailovsky Palace, the Alexandrinsky Theater and other buildings in St. Petersburg. In March 1840, Galberg received the title of academician, and on January 14, 1842, he became a professor of the 2nd degree in consideration of his work and the benefits he brought to the students of the Academy where he taught for many years. For several years, he also taught architecture at the Institute of Railway Engineers and the Civil Engineering School.



AN ICON THAT LAUNCHED MASS COMMUNICATION



Robert Wallace (1773 - 1855)



THE WALLACE DOCUMENT. THE WORLD'S FIRST POSTAGE STAMP: THE EARLIEST KNOWN EXAMPLE OF THE 1840 PENNY BLACK

1840 ONE PENNY BLACK, FROM PLATE 1A, LETTERED
A-I, UNUSED

pristine impression in deep intense black, mounted on thin cream scrap-album card, with pencil manuscript below in the hand of Robert Wallace, M.P.:
"Universal Penny Postage Fly, or Loose Stamp, presented to me Mr Wallace as above."

"These come (came?) into public use on the 6th of May 1840; together with the 1840 Mulready, progressive proof without value from the original brass plate in black on India paper. Dimensions 15.5cm high by 20.1cm wide. Mounted on thin cream scrap-album card, with pencil manuscript above in the hand of Robert Wallace, M.P.:

"1st Proof of Penny Postage Stamp Cover, presented to Mr Wallace by Mr The Right Honble The Chancellor of the Exchequer, Francis Thornhill Baring – April 10th 1840", mounted together by Robert Wallace on thin cream scrap-album card stock, (dimensions 23.5cm high by 28cm wide with at top right an additional "ear" 1.9cm high by 5.5cm wide) with pencil annotations as above

The Wallace Document is supported by both a British Philatelic Association certificate (dated 16th December 2015 and numbered 74,217) and by a Royal Philatelic Society certificate (dated 13th January 2016 and numbered 222356).

PROVENANCE

Estate of Robert Wallace, M.P. to the Caldwell family, 1855; Thence by descent, until; Cavendish Philatelic Auctions, 1991; [24th February 1992, opinion by James L. Grimwood that the handwriting is Robert Wallace's — letter provided to purchaser of The Wallace Document]

Property of a European Collector David Feldman Auction, 24th September 2013, lot 40078 (did not sell); Private Sale to the present owner, 8th October 2013.

EXHIBITED

New York, Javits Center, World Stamp Show, 2016, 28th May to 4th June, 2016

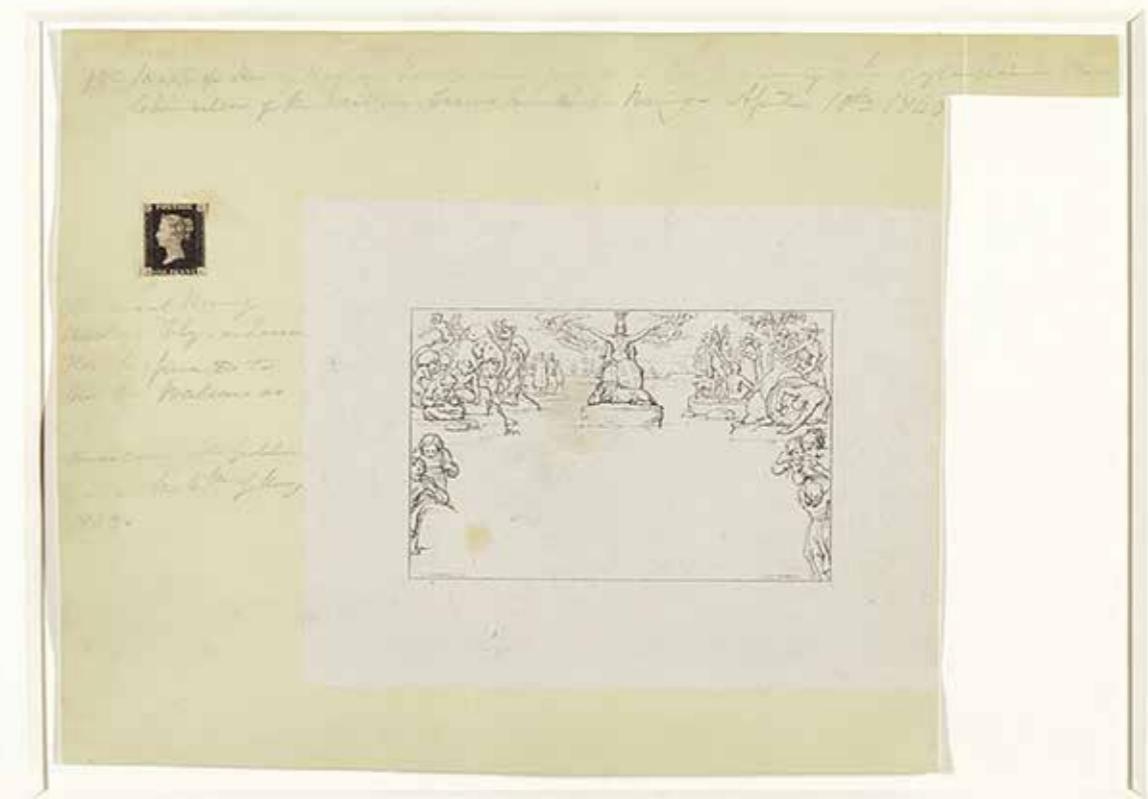
Washington DC, Smithsonian National Postal Museum, "From Royal Mail to Public Post", 28th October 2016 to 16th January 2017, "Court of Honour"

£ 4,000,000-6,000,000





130



131

THE WORLD'S FIRST POSTAGE STAMP: THE EARLIEST KNOWN EXAMPLE OF THE 1840 PENNY BLACK

Rediscovered nearly three decades ago but not fully recognized until much more recently, the lot offered here includes the earliest securely dated example of the very first postage stamp, one of the most significant inventions in human history, the precursor of mass and global communication as well as the keystone and lynchpin of the world's most popular collecting discipline.

With a provenance of great distinction and accompanied by a second postal artefact of similar importance, this small and simple-looking Penny Black - a pristine impression, unused, and from plate 1a and lettered A-I - represents the apotheosis of the Victorian Age and the birth of a device that would be central to the "birth" of mass communications across the globe for more than a century and a half and one which has still has not been completely supplanted by newer technologies.

Like all great objects, the World's First Postage Stamp has a great origin story, one that began long before Robert Wallace, Member of Parliament and a leading postal reformer, was presented with the stamp and stuck it onto a sheet of card stock in his personal scrap-album together with a proof of an 1840 Mulready postal stationery form similarly given to him. The resulting dated and self-authenticating display of the two complementary inventions became known as "The Wallace Document," which today (following its exhibition at the Smithsonian) is regarded as the one of the most important documents in philately.

THE BRITISH POST OFFICE

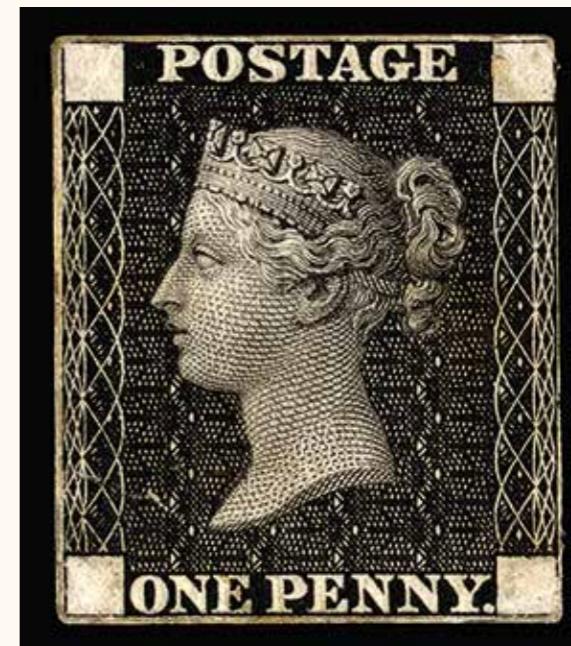
Prior to the establishment of the mails, the only systems for delivering letters resided with messengers in the employ of either the King, the Church, or the Universities. All other correspondence was carried by travelers who carried messages between towns. The first Master of the Posts was created by Henry VIII around 1512: Brian Tuke oversaw the King's messengers and was responsible for the transportation of all official mail in and out of the country. Although it was expressly forbidden, these messengers began to carry private letters and, by the end of the century, the growing merchant class had created their own private service. To counter this Queen Elizabeth I proclaimed all mail had to pass through official channels - in essence this meant that all letters could be opened and read.

In 1635 the first internal service was set up by Charles I to deliver mail between the major cities of England, Scotland, Wales and Ireland. Later named the General Post Office by Oliver Cromwell in 1657, the government still retained the right to open any letters in defence of "plots against the government". This continued until 1711 when only an order from the Secretary of State could allow tampering with the mail.

The word mail actually derives from several old European words all meaning a bag of some sort. During the seventeenth and eighteenth centuries the mail was carried by relay up and down the country by teams of carriers on foot and horse from one point, or post, to another. These ten-to-twenty mile stretches became the post roads and, eventually, these two words became synonymous with the letters they carried.

At first, letters were only transported between post offices. Upon arrival they were collected and paid for by the recipient, the cost depending on the Treasury who regulated the postage rates and changed them regularly. The first British dated postmarks appeared on a local post set up in London by Postmaster General Henry Bishop in 1661/62. Three years later the Duke of York, the King's brother, was awarded the profits from the General Post Office. This had the effect of preventing any further improvement in the service and was an enormous drain on a once profitable business. William Dockwra introduced his London pre-paid Penny Post service in 1680 and it proved a fast, efficient and profitable service, only to be closed down in 1682 by the Government following complaints by the Duke of an infringement on his monopoly. Within weeks of its closure, it was opened again as the Government Penny Post. In 1696 William Dockwra became its Comptroller.

Until the dawn of the Victorian era the General Post Office would remain a staid yet profitable bastion of the Treasury. The service had extended throughout the country and, with the introduction of mail coaches in 1784, its speed had increased dramatically. The problem was inefficiency and cost. The Post Office was such a good source of revenue that whenever the government needed money the public was made to pay through higher postage rates. By 1812 the rate for a letter traveling up to 15 miles was 4d.. From London to Glasgow in Scotland, a distance of over 400 miles, the cost was 1s. 2d..



1840 One Penny Black, from plate 1a, lettered A-I, unused, above the Proof of the accepted Master Die for the Penny Black

POST OFFICE REFORM

Robert Wallace entered Parliament in 1833 following the Reform Act of 1832 that created the new seat of Greenock, a port town twenty-five miles northwest of Glasgow. His first contribution in the House of Commons on March 11th was a speech against the suppression of disturbances in Ireland. An interesting note is that although petitions against the government had been received from all parts of the country only a small percentage had been accepted from the Post Office. The greater number had been refused for want of payment of postal charges. Less than five months later, on August 6th, Wallace brought forward a motion in the House of Commons "For copies of the instruction under which Postmasters claim a right to unfold or open letters in all or any of the Post Offices of Great Britain and Ireland." The matter revolved around the insinuation that the Post Office freely and regularly opened letters and packages to check for surplus enclosures being sent unpaid through the mail - this being due to the Post Office charging by the number of sheets rather than weight. Wallace's argument was that the Postmaster General was condoning a felony in pursuit of a fraud. After making his point, Wallace then launched into a tirade against the Post Office. He complained of the unchecked powers of the Postmaster General, the speed of services, the inequities of salaries, foreign mail charges, and corruption. He pointed out that the government had spent £90,000 on an 1829 report on the Post Office by the Commissioners of Revenue and had, so far, taken up none of its suggestions. He went as far as to suggest that he would call for a Select Committee in the next session of Parliament if his motion were denied. Wallace received little support for his complaints even though the motion was passed. He was ridiculed and regarded as a crank by his peers, but rather than letting the matter rest, he doubled his efforts. The major obstacle he faced was that the Post Office was a profitable business that transported information throughout the country and the civilized world. It was perceived as successful and efficient and, although expensive, the best that could be expected.

The following year he railed against the ship mails known as the steam packets and also made his first attack on the abuse of the free postage granted to all members of both Houses of Parliament. Further persistent criticisms backed by facts and figures ensued, leading by 1834 to the first of several Commissions of Inquiry into the management of the Post Office being appointed. Wallace not only criticized the Post Office but also made several noteworthy suggestions to the improvement of the organization including opening for public competition the contract for the construction of mail coaches, this measure alone saving over £17,000 a year. The following year while working almost exclusively with the Committee, Wallace arrived at three suggestions that he presented to Parliament in 1836: the reduction of the maximum postage rate from 1s. 6d. to 8d.; the introduction of Registered Mail; and that the postage rate should be regulated by the shortest route to the destination rather than the somewhat circuitous routes often employed and charged for by the Post Office. Later in the same year, the 63-year-old Wallace received a request from the noted Scottish prison reformer Matthew Davenport Hill. His younger brother, a 41-year-old former schoolteacher named Rowland, was seeking the loan of any books or papers relating to the Post Office.

As described by Hill, "A half hundredweight of material" arrived on loan from Wallace with whom Hill would be in almost daily communication for the next three years. These included Parliamentary and Post Office reports and returns and provided "essential aid" to Hill in formulating his idea

of an inland postage rate of just one penny, regardless of distance. In January 1837 Hill's private pamphlet "Post Office Reform; its Importance and Practicability" was published by William Clowes and Sons, London. On January 4th a copy was forwarded to Thomas Spring-Rice, the Chancellor of the Exchequer, who met with Hill shortly thereafter to discuss a number of suggestions leading to a supplement that was produced on January 28th. Two weeks later on February 13th, Hill was called to testify in front of the Duncannon Commission of Inquiry into the Post Office. It was here that Hill quoted from his letter to the Chancellor in regard to prepayment by a certain small gummed label.

Hill's plan was a diligent and respectful analysis of the entire Post Office system then in place. He pointed out that although the amount of mail carried had increased steadily, the revenue had actually fallen. He explained how management costs were exorbitant; the lengths to which the public would go in evading payment; and the abuses of the free franking system enjoyed by Parliament. He calculated the average cost of sending a letter from London to Edinburgh at a fraction of a penny and argued that a uniform rate based on weight could be adopted for sending a letter anywhere in the country. The key to his new system was prepayment: it virtually eliminated the evasion of payment and all revenue would be collected at the Post Office rather than on the street. Most importantly, the letter carriers could deliver mail almost as fast as they could walk without having to stop and collect payment. Hill predicted that with a uniform rate of one penny the new system would cost between £300,000 and £400,000 in lost revenue in its first year but that it would return to previous levels of profitability within three years.

On February 22nd the pamphlet and the supplement containing some 28,000 words was published and made available to the general public. It was immediately condemned by both the Postmaster General and the Secretary to the Post Office who described it as "wild and visionary", "preposterous" and "utterly unsupported by facts". At this point however, through years of constant haranguing, the prestige of the Post Office had diminished in the eyes of the public. Wallace, as the chief reformer, was completely in support of the idea as were a growing number of merchants and traders who viewed the existing system as expensive and corrupt. By the end of the year public opinion forced the government to create a bi-partisan Parliamentary Select Committee to investigate the merits of the proposal with Robert Wallace as Chairman. The committee worked throughout the 1838 session of Parliament interviewing witnesses and compiling evidence. On two occasions the Committee deadlocked on votes that would have abandoned the plan had it not been for Wallace as Chairman issuing his casting vote to carry the day. In March 1839 the Committee issued its final report in favor of Rowland Hill's proposal.

By far the largest percentage of mail in the British Isles was commercial correspondence and therefore it was trade and industry that stood to gain the most by a reduction of the postal rates. Early in 1838 a tea merchant named George Moffatt bought and read Hill's pamphlet and was very impressed. The two met shortly after and Hill informed Moffatt that he thought his scheme would have to wait for years, Hill having failed to interest influential City people in it. Moffatt immediately set about arranging a public meeting at the Jerusalem Coffee House in the City of London. The meeting led to the formation of the Mercantile Committee for Postal Reform with Joshua Bates of Baring Bros. as Chairman



Sir Rowland Hill (1795-1879), Mary Martha Pearson, 1836 ©The British Postal Museum Archive, London

and Moffatt as Treasurer. The position of Secretary was filled by Henry Cole who would go on to be Rowland Hill's assistant at the Treasury. Together with Hill and Wallace the Committee attracted powerful support and by March 14th were publishing a newsletter "the Post Office Circular", edited by Cole. The Circular was distributed nationally to local newspapers, churches, libraries, chambers of commerce, and municipal authorities. It lauded Hill's plan while mocking the Post Office and its excesses and proved a powerful tool in swaying public opinion. Following the Select Committee's recommendation of Hill's scheme Moffatt continued, using his own money, to support the cause. On May 2nd 1839 he organized a deputation of one hundred and fifty members to

visit the Chancellor of the Exchequer, Thomas Spring-Rice, and encourage him to introduce a resolution in Parliament in favour of penny postage.

On May 7th 1839 the Liberal government of Lord Melbourne resigned and, but for a bizarre incident in British political history, the Postal Reform act may never have occurred. Sir Robert Peel was offered the chance to form a minority Tory government and, as was the custom, wished that a certain number of the Queen's predominantly Whig ladies-in-waiting be replaced by their Tory counterparts. The young Queen refused in what has become known as the "bedchamber crisis" and Melbourne's Whigs were returned to power.



From the Mercantile Committee, 1839 - propaganda cartoon leaflet by Henry Cole

THE DEVELOPMENT OF THE PENNY BLACK & THE TREASURY COMPETITION, 1839

On July 5th, following the delivery of his annual budget, Chancellor of the Exchequer Thomas Spring-Rice introduced a resolution: "That it is expedient to reduce the postage on letters to one uniform rate of one penny, charged upon every letter of a weight to be hereafter fixed by law." Sir Robert Peel and the Tories objected on the grounds that the loss of revenue would add to the national deficit the country was now facing. It was a well-delivered and persuasive argument but public opinion was now settled. During the 1839 session of Parliament over 2,000 petitions containing over a quarter of a million signatures had been received in support of cheaper postage. On July 12th the House voted 184 to 125 to accept the resolution and on the 29th the House of Commons passed the Postage Duties Bill. The final step, the passage of the Bill through the House of Lords was completed on August 8th at the very end of that year's session. It was helped significantly when none other than the grand old Tory the Duke of Wellington begrudgingly rose and announced his support.

Queen Victoria gave her Royal assent on August 17th which vested the Treasury with complete power to overhaul and reform the General Post Office of Great Britain and Ireland. Following the end of the Parliamentary session, Spring-Rice was elevated to the peerage and Francis Baring became the Chancellor of the Exchequer. Born to privilege as a scion of the famous banking family, he was a notably brilliant and hard-working man who had previously held the position of Secretary to the Treasury. It was Baring who immediately employed Rowland Hill to implement his plan for the penny postage and the creation of the new methods for pre-payment. During his tenure he would introduce the reduction of the postal rates, firstly to 4d. on December 5th 1839, then to 1d. on January 10th 1840. More importantly, Baring would oversee the conception, development and implementation of the Penny stamps and Mulready stationery that would come (came?) into use in May 1840.

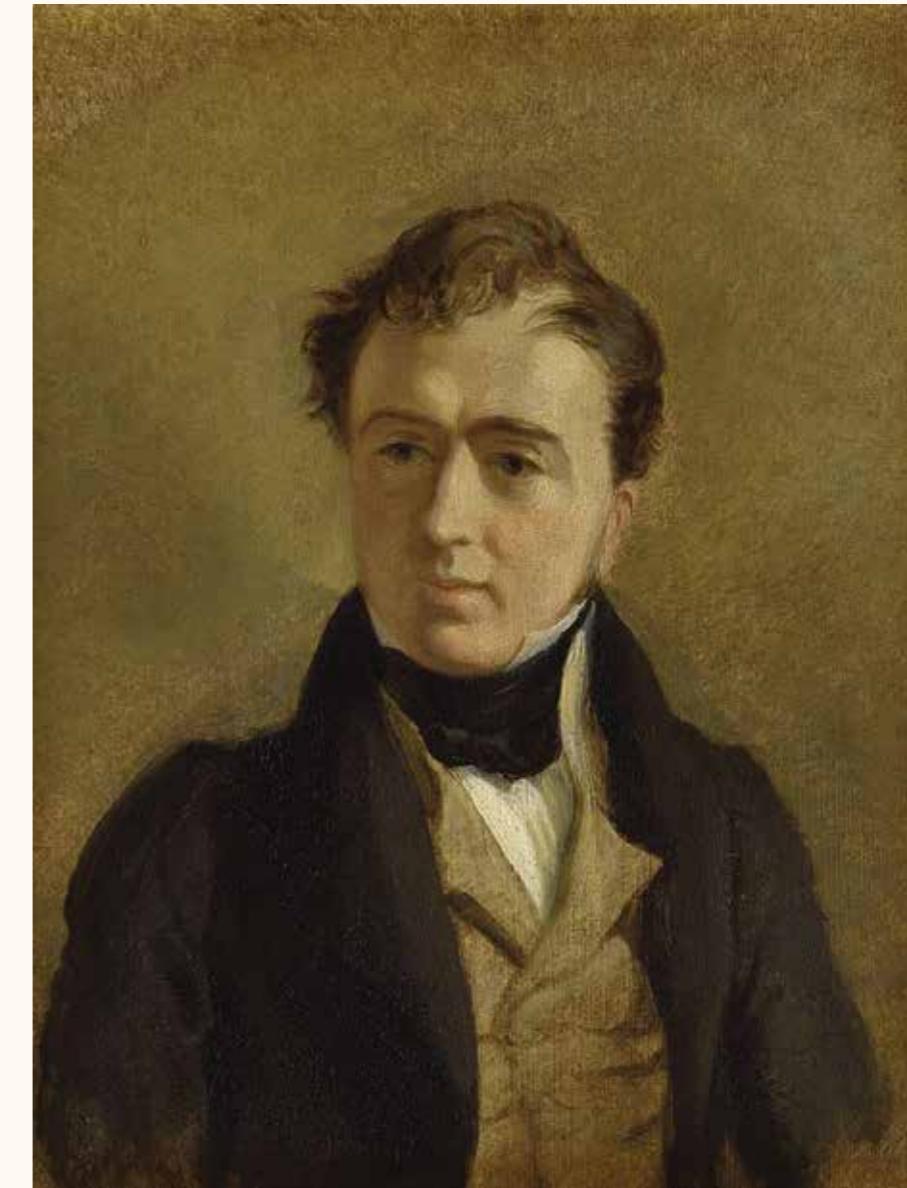
The first essays for what we now recognize as postage stamps were produced by James Chalmers, a papermaker of Dundee in Scotland in December 1837 and February 1838. Among the suggestions we see rectangular printed designs of approximately one inch, 1d. and 2d. values for the half and one-ounce rates, and dated town cancels. Chalmers' idea was for these "slips" to be used as seals on the back of the letter. This

"A bit of paper just large enough to bear the stamp, and covered at the back with a glutinous wash."

Rowland Hill's first recorded mention of an adhesive postage label came during testimony to the Duncannon Committee on February 13th 1837. This was one of four ideas for the prepayment of the proposed penny postage, the others being stamped envelopes and wrappers whose design would eventually fall to William Mulready, and embossed stationery which would end up being delayed until 1841.

There is no question as to the priority of these methods. Hill's reform not only required the prepayment of mail but also the complete re-design of the whole postal system including collection, sorting, transportation, and delivery. Envelopes and wrappers of uniform size would have been seen as vital in the streamlining of the new service. The purpose of the labels would be for those who still wished to write, fold, and seal letters in the traditional way, or as a convenient way to pay excess weight charges on the envelopes and wrappers whose maximum allowed weight was one ounce.

Stamp and less than half were considered practical. No record exists of all the entries but many have survived – and from these we know that they varied between simple hand-drawn sketches to elaborate designs complete with detailed descriptions of how the new system was to be implemented.



Francis Baring, 1st Baron Northbrook, by Sir George Hayter

would have assured destruction of the stamp upon opening but it would also mean every letter having to be turned and cancelled in the sorting office. Chalmers' son Patrick would fight a prolonged but unsuccessful battle in the 1870s for the title "inventor of the postage stamp." He is still regarded by many, especially in Scotland, as a worthy claimant.

In September 1839 the Treasury announced to the general public an invitation to submit "any suggestions or proposals as to the manner in which the stamp may best be brought into use." Two prizes were offered: £200 for the best proposal and £100 for the second. Proposals had to arrive by October 15th and were to be judged by the Treasury with the assistance of the newly appointed assistant, Rowland Hill. Some 2,600 entries were received though only 49 pertained to the adhesive



William Mulready original sketch

1820's and to whose widow he was married. Long before the Treasury Competition he had suggested designs for postal labels and stationery, perhaps as far back as 1830. He was known to and had worked with both Rowland Hill and fellow winner Henry Cole, who in turn had asked printers Perkins, Bacon & Petch to print some of Whiting's designs.

Many of Whiting's multicoloured designs still exist and they are the most common to be found. Among his ideas that were adopted in one form or another were a machine-turned background, sheets of 240 impressions (twenty rows of twelve columns), and check letters for differentiating individual stamps. It is believed many or all of these ideas were suggested several months before the actual competition.

The youngest of the winners, 31-year-old Henry Cole, was a long-time supporter of the campaign for postal reform and a long-time associate of Rowland Hill. He was secretary and a driving force behind the Mercantile Committee mentioned earlier. A talented artist, his cartoon of a mail coach showing the inequalities of the old postal system was used extensively to push for the reform. He was, in fact, appointed as assistant to Rowland Hill at the Treasury before the results of the competition had been announced. He would go on to produce the first Christmas card, organize the Great Exhibition of 1851, and help found the Victoria and Albert Museum. His numerous achievements were rewarded with a knighthood in 1865.

His submission pertained to both suggestions - in his own words "In my essay, I entered fully on the question of forgery, and suggested postage stamps and stamped covers."

An artist, sculptor and inventor, Benjamin Cheverton produced a machine for reproducing and miniaturizing sculptures and medallions which won a gold medal at the Great Exhibition of 1851. His submission is unique in the fact that it was rediscovered in near complete form in 1910 when the noted philatelist Lord Crawford obtained it from one of Cheverton's relatives.

Cheverton's proposal came in two parts: the first concerning the implementation and requirements of the system; the second for the stamps themselves. Cheverton suggested a well-executed image of a very recognizable person, embossed on a stamp that was to be produced in rolls. His initial idea was

the head of Mercury (which would be used by Austria some twenty years later). However, his essays clearly show the head of Victoria. He also proposed the use of watermarked paper.

Little is known of Francis Coffin save for the fact that he lived in Russell Square, Bloomsbury and, in 1837, he received a patent, "in consequence of a communication made to him by a foreigner residing abroad, for certain improvements in the construction of printing machinery or presses." The foreign correspondent was James Bogardus, born in New York but in 1839 living in London. His many patents covered a wide variety of subjects. His greatest claim to fame was the construction of the first cast iron framed building in New York in 1848, the forerunner of the modern skyscraper. He also produced printing presses for, among others, Rawden Wright, and Hatch, the printers of the first United States stamps.

A part of Bogardus and Coffin's entry was almost certainly a machine designed to affix labels to envelopes by way of a seal, evidenced by a patent awarded in August 1839. Bogardus also held a patent for a machine that could apply engine-turned designs onto steel plates. Unfortunately, only a small number of essays attributed to the pair are known and all of these are consistent with the patent design of 1839.

It has to be noted that in spite of so few entries that related to postage labels, every single one of the prizewinners proposed at least one type of adhesive stamp and between them described all the facets that appeared in the finished article. Benjamin Cheverton suggested the Queen's head and watermarked paper, whilst Charles Whiting had the ideas of an engine turned background, check letters in the corners and printing sheets of 240 impressions. Bogardus and Coffin may well have also suggested the background and a means of transferring die impressions to steel plates as well as proposals for printing.

Following the Treasury Competition, Hill began work on finalizing the requirements for the new labels. Perkins, Bacon & Petch of 69 Fleet Street, London, were security printers and were primarily engaged in banknote and stock certificate production. In 1819 the firm's American founder Jacob Perkins had developed a process for transferring die impressions to steel plates via transfer rollers. The method involved the



William Mulready (1786-1863) by John Linnell, oil on panel, 1833 © National Portrait Gallery, London

ability to harden soft steel using charcoal and heat so that each transfer was between hard and soft steel. The resulting plate was then hardened before printing began. Perkins, Bacon & Petch demonstrated several small plates still producing identical impressions following hundreds of thousands of prints. Jacob Perkins had also conceived and built a device known as the improved "Rose" machine. Based on a type of lathe and with the ability to produce an infinite variety of geometric patterns that could be engraved on flat, concave, or convex surfaces, this was ideal for bank notes and for stamps.

Due to a confusion as to the requirements of the Treasury, Perkins, Bacon & Petch had not submitted an entry for the Treasury Competition or a proposal for the printing of any of the new stamps. The confusion had arisen due to Perkins, Bacon & Petch being unaware that in addition to entire envelopes and wrappers being required, small inch square

labels were also to be produced. The firm had been involved in discussions with both Hill and Henry Cole regarding the dry printing of a Charles Whiting design during the late summer of 1839 but nothing had come of it. On instructions from Hill, Henry Cole visited the firm on December 2nd 1839 and laid out the government's preliminary requirements for the labels. The following day Perkins, Bacon & Petch wrote back with quite detailed estimates including a price of 8d. per 1,000 labels and a potential for producing 41,600 labels a day.

On December 13th Hill visited Joshua Bacon to outline, in greater detail, what was needed. This first meeting produced an offer from Perkins, Bacon & Petch to produce an engraved die of the Queen's head on an engine turned background of a size to fit in a frame three quarters of an inch square. The cost would be 75 guineas with a promise that, if the firm received the contract, the cost would be offset.

Before the end of the year the specification was amended by Hill to a more rectangular shape to allow for wording "Half oz One Penny" or "1/2 oz One Penny" at the bottom of the stamp and that "The 4 corners be taken away but only to a slight extent". Although this is not shown in any of the surviving essays it is the first indication that the individual corner lettering was to be included. It was also confirmed that the model for the Queen's head should be taken from the City Medal of 1837 by William Wyon.

The celebrated image of Queen Victoria on the City Medal, struck to commemorate her visit to the Guildhall, was actually taken from a sculpture Wyon had made of the young Princess Victoria in 1834 when she was fifteen. The task of drawing the image fell to (Edward) Henry Corbould, a noted watercolorist, who produced numerous sketches and was paid £12 for his work. The completed drawing was then sent to Charles Heath, Corbould's ex-father-in-law and a former business partner of Jacob Perkins.

By the middle of January, Heath and his son Frederick had produced a first die for a postage stamp. A proof was created using one of the several different engine engraved backgrounds and impressions were taken. Both were found to be too weak and both were rejected. However, one of the other backgrounds was found to be acceptable. Work started on a second die immediately and this time it was engraved directly on a cleared space on the accepted background. The first die was not entirely wasted as it was used throughout January and February 1840 to produce proofs for the labels and for use in fixing the layout and spacing of the 240 impressions on the plate. On February 20th Charles Heath sent the completed second die to Jacob Bacon with a note "If that does not transfer well nothing will." Charles and Frederick Heath received £52.10s. for their revolutionary work, which allowed for an unprecedented multiplication of a printed image.

The last parts of the design were the top and bottom labels and blank corner squares. As previously mentioned, Hill had requested blank corners and a bottom label reading "Half (or 1/2) oz One Penny". No doubt Perkins, Bacon & Petch would have informed him that these could be added at any time and, as he was unsure of the wording, should be left until later. On January 30th Hill wrote to inform them that the wording had been fixed to read "Postage One Penny" and several essays of the rejected die with this inscribed at the bottom exist. By February 17th essays were produced using the accepted background showing two thin labels above and below - the top reading "Postage" and the bottom "One Penny.", together with framelines around the whole design and blank squares at all four corners. The wording was presented in both black on white and white on black, the latter being approved.

On Saturday, February 22nd 1840 two proofs of the completed die comprising the head and background were delivered up to Rowland Hill. One week later Francis Baring, the Chancellor of the Exchequer, showed him a letter from the Queen expressing her "high appreciation" of the stamp.

A short time later the die was returned to Perkins, Bacon & Petch from Charles Heath who, along with William Wyon, had made some very minor changes to his engraving. The chosen labels were added on March 4th and during the following week the decision was made that crosses should be added to the top corner squares. The die was finally complete and on March 13th a proof was sent to H.L. Wickham, Commissioners of Stamps and Taxes, the man empowered to award the contract for printing. The two parties met the following day and major terms and conditions were agreed upon. The one matter that

still had not been settled was the color for the new labels. Any color was theoretically possible - however, Perkins, Bacon & Petch were clear in their view that "we most strongly advise the penny stamp to be printed in black."

The press selected for the task of printing the stamps was the Jacob Perkins designed "D Cylinder press". This model of press proved so successful that with few modifications it continued in service for the next forty years. The following excerpt from an 1852 issue of Charles Dickens's periodical Household Words, describes the printing of a sheet of 1d. Reds, using the same presses that had been built for the printing of the 1840 1d. Black – and using the same methods:

"Twelve presses are generally at work, at each of which presides its own proper mechanic, who turns out, on an average, four hundred sheets of two hundred and forty each – equal to eleven hundred and fifty thousand stamps – per day. His work is not different from ordinary copper and steel plate printing. The workman's plate is kept warm by gas light, and he lays it on the "bed" of the press before him. He then grasps a bunch of hard blanketing duly charged with red ink and transfers the ink to the plate with a "wriggling" motion, which fills up the engraved lines with the pigment. Next he carefully smooths the polished surface, leaving the ink only in the lines into which it has been forced. Now he seizes a sheet of paper, supplied by the Government – which bears a Crown and a border, composed of the words "Penny Postage", as watermark – and lays it on the plate. Now, he turns the wheel, which pulls it in between two cylinders, and they squeeze out the ink from the lines indented on the steel upon the paper, and it comes back to its master, radiant with crimson heads. This back movement is the pride of the press; it is caused by the form of the cylinder (a form which its name of D suggests) and saves the trouble of the mechanic's drawing the plate back himself."

THE MULREADY STATIONERY

The Mulready stationery was developed in parallel with the penny stamps. Both required denominations of 1d. and 2d.. However, the stationery was required in two forms: rectangular lettersheets or covers and also diamond-shaped envelopes. Because of their larger size, the stationery would be produced in sheets of twelve (with a sheet value of one or two shillings) compared with 240 for the stamps (sheet value of one or two pounds). It is perhaps ironic that the Mulready design was conceived on Friday the 13th and the first completed proof was delivered on April Fools' Day. Offered for sale to the public on May 1st, the ill-fated Mulready was immediately ridiculed by the public and almost immediately caricatures appeared lampooning the design. A particular favourite was that one of the four messengers being dispatched by Britannia to the four corners of the globe appeared to only have one leg. Within two weeks even Rowland Hill admitted the design had failed miserably.

As early as 1837 Rowland Hill had proposed prepaid stationery as part of his Postal Reform. It was not a new idea, the first recorded examples being produced by a Monsieur De Valayer for his Paris local post in 1653, a system that also included mailboxes.

Almost all the 2,600 submissions for the Treasury Competition of 1839 produced suggestions and ideas for postal stationery yet none of the surviving essays bear any real resemblance to the adopted design. Of the winners, Benjamin Cheverton's thoughts of employing fine art as a measure against forgery appears to be the only idea to make an impression on Rowland Hill. One other competitor who had also submitted essays for the London District post in 1837 with Charles Whiting was papermaker John Dickinson. His 1828 invention incorporated security paper that was embedded with silk threads.



The Wallace document

A first essay, depicting a seated Britannia at the top of a lettersheet, was submitted in late 1839 by Henry Corbould who was soon to provide the image of Queen Victoria for the penny stamp. This essay was dismissed as unsuitable and Hill turned to his assistant Henry Cole to obtain a better design. He first consulted Sir Martin Archer Shee, President of the Royal Academy, who suggested fellow Academicians Westmacott, Cockerell, Howard, Eastlake, and Hilton. He was then advised by the Chancellor of the Exchequer, Francis Baring, to visit William Mulready, R.A..

Mulready was born in Ireland in 1786 though moved to London at a young age. He studied at the Royal Academy School in 1800 and enjoyed early success as a landscape artist. He was elected to the R.A. as an associate in 1815 and as a full member the following year. An accomplished draughtsman, he gained prominence for both his depictions of contemporary life and numerous book illustrations. Sir Thomas Baring, father of Francis Baring, became one of his early patrons. In later life his works were greatly admired by Queen Victoria who acquired several for the royal collection.

On Friday December 13th while Hill was visiting Perkins, Bacon & Petch to discuss the Penny Black, Cole visited Mulready with a view to designing the envelopes and covers. On a second visit two days later Mulready presented him with a completed sketch of the design. According to Hill's diary, Francis Baring approved Mulready's design on January 4th 1840. For this work Mulready was paid £200, the equivalent to approximately £12,000 today.

Believed as being the preferred means of prepaying postage, it was calculated that as many as 1,000,000 would eventually be needed per day to meet demand. In paper alone the requirement would be over 150 reams per day compared with less than 3 for the same number of the diminutive stamp. At 12 covers per sheet over 80,000 would need to be printed every working day, not something that could be achieved with a hand press. The question as to which type of press must have been asked and answered at a very early stage. Rowland Hill was intimately familiar with the industry having patented, with brother Edwin, a rotary press in 1835. He had also very nearly accepted a partnership with William Clowes, the chosen printer, before taking on Postal Reform. The solution was the steam powered flat bed cylinder press originally invented by Friedrich Konig but subsequently improved upon by Applegath and Cowper. As early as January 16th Henry Cole and one of the inventors, Edward Cowper, had been in correspondence. Nineteen of these presses resided across the river Thames at the junction of Duke and Stamford Streets in Blackfriars, the home of William Clowes and Sons.

William Clowes (1779–1847) had taken over the premises in Blackfriars in 1827 from Applegath and Cowper. With a workforce of over 350 and a total of 42 hand and steam printing presses he was printing over 1,500 reams of paper per week and was the largest printer in London if not the world. An acquaintance of Rowland Hill, he had printed Hill's Postal Reform pamphlet in 1837.

Unlike the hand press used for the stamps where the image was printed from a plate with recessed impressions, the plate used for the steam press required a raised or relief impression. This allowed the plate to be inked by passing under a roller before having the paper rolled over the plate via the cylinder thus allowing the whole process to be combined into one operation. The plates or formes were created from twelve identical stereotype plates cast in an amalgam of lead, zinc and antimony – and they were cast from plaster of Paris moulds which were all taken from one original plate.

The plate was made by John Thompson (1785–1866), the pre-eminent wood engraver of the day, who was charged with cutting the image in relief on brass. This must have proved somewhat difficult as Hill did not receive a finished proof from the brass plate until April 1st. Numerous proofs do exist from the brass plate in various stages of completion however it was not until the discovery of the Wallace correspondence that a stereotype proof dated March 15th 1840 proved that the design must have been substantially complete by the second week of March. The taking of these first stereotypes highlighted the weakness of the background design and led to an overall strengthening of the lines, not an easy task when dealing with a relief engraving. The early stereotypes did allow for at least one forme to be produced for comparative essays of the side tablets that were to accompany the design, the earliest of these dating from March 20th.

On April 3rd Francis Baring sent a copy of the finished proof to Queen Victoria with a memorandum from Mulready and Thompson explaining the design. On Monday 6th Hill's diary notes "Met Thompson Pressley and E.H. [Edwin Hill had been appointed to supervise the manufacture of the stamps etc at Clowes's] to superintend the arrangement of the several parts of the covers and envelope stamps. Left Clowes's people taking stereotype casts under direction of E.H.". This and several surviving proofs annotated by Hill confirm this as the date the design of the side tablets were approved. Stereotype production continued all week and, on Thursday 9th, Hill confided in writing in his diary the pressure and time constraints he was working under: "E.H. is making great exertion, he is at Clowes from 6 in the morning till 10 at night. They seem to think at the Stamp Office that the whole machinery is to be set to work without any trouble on their part.". On April 10th Hill took copies of the proof taken from the brass plate to the National Gallery.

The security paper for the issued stationery came from John Dickinson and Sons based in Hertfordshire. His silk-thread paper involved embedding lines of colored silk in a continuous web of machine-made paper while still in the pulp stage. The idea had been inspired by the government rope of the day, as intertwined in the braid was one white strand to denote its official status. The paper was prepared at Apsley Mill near Rickmansworth and it appears that it was favoured for the stationery from very early on. An early essay for the London District Penny Post in 1837 had featured the paper and had been widely circulated gaining particular praise for its protection against forgery. Even though the contract for the supply was opened to public tender in January 1840 the contract was awarded to Dickinson at the beginning of March.

Production of the finished stereotype plates of the Mulready began on April 6th 1840. Twelve plates (with a sheet value

of one or two shillings depending on the denominations) were required for each forme. The size and complexity of the design meant that each of the stereotypes required correction. On April 10th Henry Cole wrote to John Thompson "Mr. Hill is desirous that, without delay you examine the stereotypes which have been taken from the brass plate and to do whatever is requisite in order that they may be ready for the press on Monday [13th]". On Monday April 13th Rowland Hill called on Thompson to pick up 36 plates only to find that 24 had already been returned to the printers. On that day Hill also made the last addition to the stereotypes by including a unique "A" number between 1 and 210. These appear randomly on the formes although the omission of certain numbers suggest several of the stereotypes were unusable. Eight presses were put into operation during the first week of printing that actually began on Tuesday April 14th indicating that 96 individual stereotypes had been produced.

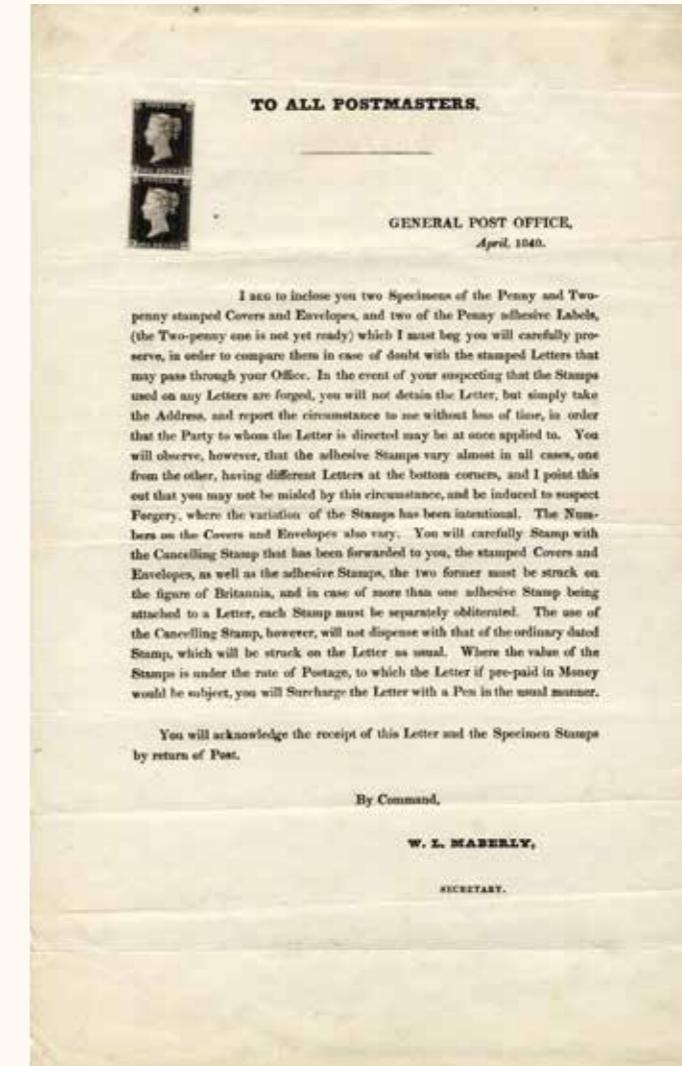
A letter from Henry Cole to William Mulready on April 15th containing a 2d. letter sheet overprinted "PROOF" reads "My dear sir, Here are specimens of the real thing now printing at the rate of seventy thousand per hour.". A similar proof in the Wallace archive may well be the adjoining stereotype and was presented to him by Francis Baring on the same day. Of the eight presses, four were for 1d. lettersheets, two were for 1d. envelopes, and one each were for the 2d. stationery. Each sheet took approximately five seconds to produce compared with a minute and a half for every sheet of the stamps.

THE WALLACE CORRESPONDENCE

The Wallace correspondence was originally contained in a binder belonging to Robert Wallace. It had passed from Wallace to the Caldwell family in Scotland and they had displayed various parts of the collection at local philatelic societies throughout the years. In 1991 it was consigned to Cavendish Philatelic Auctions who sold it to an overseas buyer in its entirety. It was then broken up and the three major pieces were separated. In chronological order: the earliest known 1d. Mulready stereotype proof a91 presented to Wallace by Rowland Hill on March 15th; secondly, the April 10th document presented here; and thirdly, a 2d. Mulready letter sheet dated April 15th, fresh off the steam presses at Clowes, that had also been presented by Francis Baring. This latter was the bottom right-hand copy from the sheet of twelve, with the stereo number A99.

The identically marked Mulready, likely the adjoining copy, which would have been the second removed, was sent to William Mulready and is now housed in the British Postal Museum.

It is possible that this was when the notations on the Wallace document were written. The note at the bottom of the document states "These come into public use on the 6th of May". Rowland Hill had visited both printers the previous day (April 14th) with the intention of fixing the date for the introduction of the new stamps and notice of a pending official announcement was made the following day in *The Times*. Wallace must have made a special allowance for this visit to Downing Street as he would have had to leave London on that day in order to return to Scotland in time for Easter, the journey then taking three days by rail and stagecoach. He did not attend that afternoon's closing session of Parliament.



APRIL 10, 1840

On the morning of Friday April 10th, 1840 Rowland Hill made the three-mile journey from his residence at 1 Orme Square in Bayswater to his office at 11 Downing Street. It was nearly the end of a very busy week. The previous Friday April 3rd, Queen Victoria had declared herself "much pleased" with the design by William Mulready for the envelopes and wrappers. On Monday he had been able to finalize the inscriptions that were to accompany the design with William Clowes and Son, the printers, and John Thompson, the engraver. The first plate for the new Postage Stamps had been completed on Wednesday April 8th by the engravers at Perkins, Bacon & Petch and was set to begin printing only for the want of the first reams of the new crown watermark paper. The presses at both establishments were being prepared and, hopefully, full-scale production would begin the following week. Both the public and the Government were growing impatient for the appearance of these new methods of prepaying the mail that had been promised for March yet until this day only a very select few had seen the actual designs.

At the time Hill, a famed early riser, was leaving for work, Francis Baring, the Chancellor of the Exchequer, and Robert Wallace, M.P. were preparing to go to bed. The three-day debate on the motion against the Whig government on the question of the Opium Wars with China had been defeated by a majority of a mere nine votes at 4:30 a.m. that morning. Both had voted against, in support of the government, following the marathon twelve-and-a-half-hour session of Parliament.

It was almost certainly Francis Baring who advised Hill to visit the Royal Academy who were met "in council" at the National Gallery, as the approval for the Mulready by the Council of Royal Academician was regarded as essential. It was Baring who, through Henry Cole, had suggested Mulready as the artist for the new postal stationery. Baring's family had a long history of patronage of the Royal Academy and, as such, he may well have intended to attend the meeting. Unfortunately, the House of Commons was in session and the affairs of State took precedence.

Which of the thirty-seven Academicians were present is not known - they were meeting to discuss the paintings of fellow Academician J.M.W. Turner, who had submitted seven paintings for that year's Summer Exhibition beginning on May 4th, the paintings having arrived three days previously. The list of attendees may well have included the President, Sir Martin Archer Shee; Turner; Edwin Landseer; William Wyon, the engraver of the City Medal used as the model for the Queen's head on the Penny Black; Alfred Chalon, the royal portraitist who was to provide Her Majesty's likeness for the early stamps of Canada, Nova Scotia and many other territories of the British Empire; Thomas Phillips, the noted antiquarian; and certainly William Mulready, who was co-auditor, with Turner, of the exhibition.

The meeting would have taken place during the natural light of day because the council was actually viewing the paintings and, in any case, the Gallery closed at 5p.m. The weather during March and April of 1840 was exceedingly dry and Hill would have walked up the half mile from Downing Street, along Whitehall to Charing Cross, and around the construction of the new Trafalgar Square to the gallery. The hoardings for Nelson's memorial column were just starting to be erected.

It appears that the purpose of this visit was to unveil the new design to the artistic community, and its creator Mulready. The example was a proof on white paper taken from the brass plate engraved by Thompson similar to the example shown to Queen Victoria the previous week. An example in the Royal Collection, signed by Rowland Hill to William Mulready and dated April 1840, is almost certainly one of several copies brought to the Academy that day. Hill notes in his diary that the design was "greatly approved" by the members. We know the same is true of the art press who must have been in attendance and received copies of the proof.

An article that appeared in the weekly "Spectator" provides some insight into the meeting. It is the first known, and arguably one the most favourable reviews of the ill-fated stationery. Several aspects support that it refers to this meeting. Firstly, the publication date of April 11th; secondly, that it records Mulready's reaction to having seen it; and thirdly that it is written in terms of a detailed appreciation of its artistic merits. In a second equally effusive article in the monthly "Art Critic" published on April 15th the writer informs the readership that their copy of the proof was available "for the curious" to view at their offices. The piece also mentions that the envelopes were expected to appear before June 1st. As the issue date was set following Hill's visit to both printing houses on April 14th, this further indicates that it refers to the April 10th meeting.

One mile to the east at 69 Fleet Street at the offices of Perkins, Bacon & Petch, the completed Plate 1 of the Penny Black was being delivered for inspection to the Commissioner of Stamps

and Taxes half a mile away at Somerset House on the Strand. This was the case for all parts of the production of the stamps including the master dies for the 1d. and 2d. values, the moulds for watermarking the paper, the ink to be used, and even the gum samples.

The meeting of Baring, Wallace and almost certainly Hill, would have taken place later on the afternoon of April 10th at 11 Downing Street. Both Baring and Wallace were due back at the House of Commons later that day and Wallace's office was just up the road at 1 Great Scotland Yard and en route to Parliament. The purpose of the meeting had to have been for Hill to report on the reception to the designs at the National Gallery and to present Wallace with his copy.

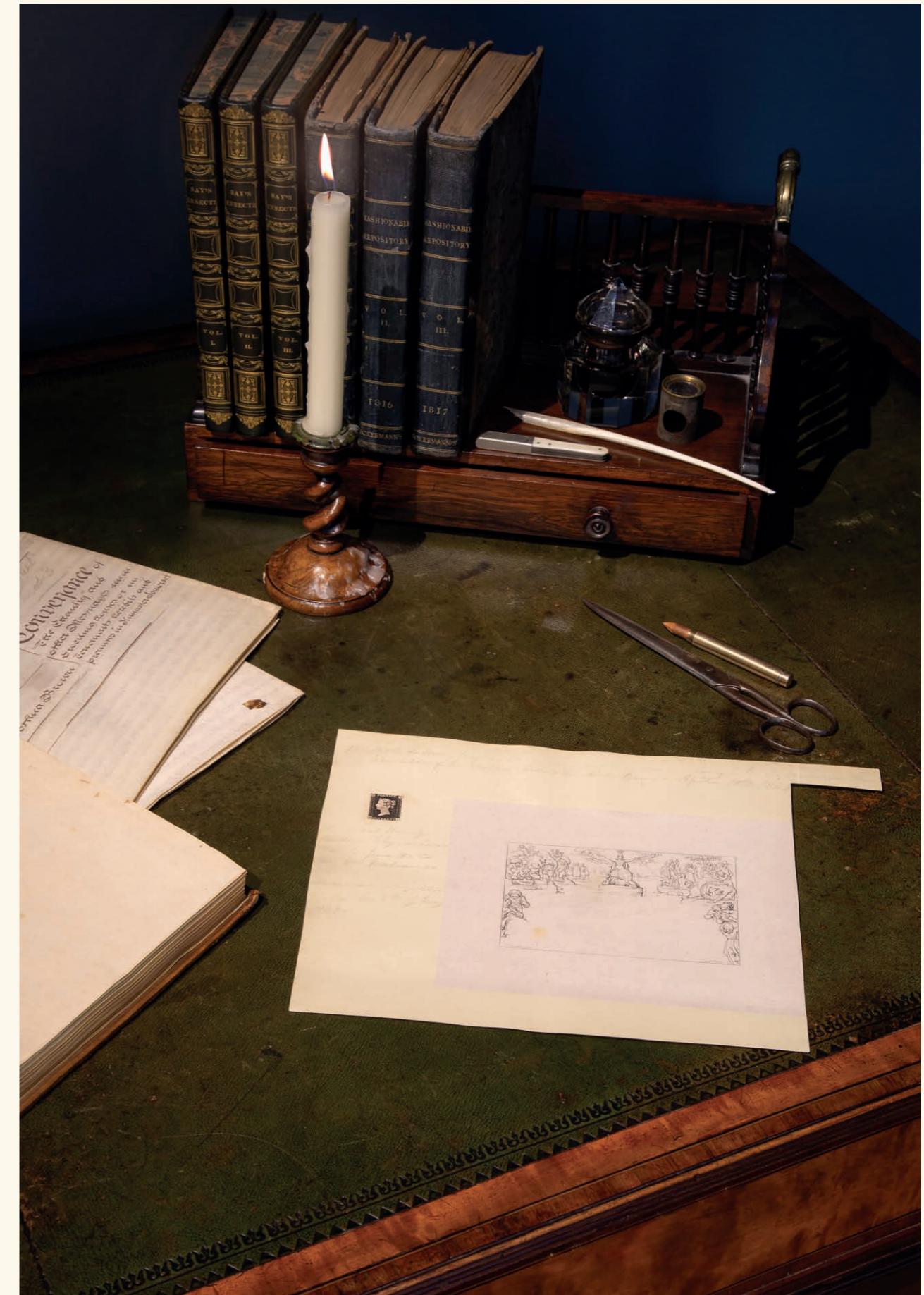
Following the later arrival of the first sheet of the penny stamps, one doubts little time was wasted in cutting the first known single stamps from the sheet. As the main purpose of the stamp was seen as a means of paying excess postage on the Mulready envelopes and wrappers, this would be the first time to see how the finished articles complemented one another. Only three of these pristine ungummed examples from the very first printing are believed to exist, and all are from the first row with adjoining lettering. The first, AI, is the specimen presented here and the second, a loose pair AG-AH, was donated in the 1960s by Reginald Phillips and resides in the British Postal Museum. Its date is corroborated by an April 30th letter from Rowland Hill to his former teacher and family friend Samuel Lines, but therefore later dated than the Wallace Document and not integrally either.

Fortunately for posterity, the presentation of both the Mulready proof and the first Penny Black "fly or loose stamp" was recorded by Wallace at the time he stuck these items into his personal scrap-album. Wallace's notation included the actual date when this presentation took place, the main page heading above the Mulready proof reading: "1st Proof of Penny Postage Stamp Cover, presented to Mr Wallace by Mr The Right Honble The Chancellor of the Exchequer, Francis Thornhill Baring - April 10th 1840".

Beneath the One Penny Black lettered AI label that Wallace attached to the left of the Mulready proof is the notation: "Universal Penny Postage Fly or Loose Stamp, presented to me Mr. Wallace as above."

A further notation then stating: "These come into public use on the 6th of May 1840."

Later that day, Baring and Wallace returned to the House of Commons to debate an act to grant a pension to the retired Lord Seaton. Having together just witnessed the birth of the very first of what would eventually number many trillions of postage stamps, they returned to politics and sat in opposition over the motion.



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- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made (a) online at <http://www.sothbys.com/en/invoice-payment.html>; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

We reserve the right to seek identification of the source of funds received.

New Clients If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference. Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's

agreement, Sotheby's may grant buyers it the option of paying for their purchases on an extended payment term basis. Credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Please note that items marked with a 'W' in the catalogue will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Purchases remaining at our New Bond Street premises 90 days after the sale may be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such transferred purchases will be subject to further storage and handling charges from the point of transfer.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further assistance please contact: Post Sale Services (Mon-Fri 9am to 5pm) Tel +44 (0)20 7293 5220 Fax +44 (0)20 7293 5910 Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK.

- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers published below). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see beside the lots of property included in this sale.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is -guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

□ No Reserve

Unless indicated by a box (<), all lots included in this sale are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate. If any lots included in a sale are offered without a reserve, these lots are indicated by a box (<). If all lots included in a sale are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the lot. Buyers should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction

Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

¶ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♀ Premium Lot

In order to bid on "Premium Lots" (♀ in print catalogue or ♀ in eCatalogue) you will be requested to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

Please refer to VAT information for Buyers for VAT symbols used in this sale. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium and overhead premium. Buyer's premium and overhead premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed below.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. Sotheby's is unable to provide tax advise to you and recommends you obtain independent tax advise. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the live auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the cataloguing (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and overhead premium and hence will charge an amount in lieu of VAT at the standard rate on these premiums. This amount will form part of the buyer's premium and overhead premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premiums.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium and overhead premium may be cancelled or refunded.

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Department on the day of the live auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Post Sale Services Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on the hammer price, buyer's premium and overhead premium.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

3. PROPERTY WITH A ☰ SYMBOL

Items sold to buyers whose address is in the UK will be assumed to be remaining in the UK. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above).

Items sold to buyers whose address is outside the UK will be assumed to be exported from the UK. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the United Kingdom'. However, buyers who are not intending to export their property from the UK should notify our Post Sale Services Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR ☱ SYMBOL

These items have been imported from outside the UK to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- ☐ - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and overhead premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium and overhead premium on our invoice and will not be separately identified.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can ask HM Revenue and Customs to generate a C79 certificate. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE UNITED KINGDOM

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyer's Premium and Overhead Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the UK within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or ☱ symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the UK
- The property is hand carried directly from the UK and Sotheby's pre-lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's.

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme

(no VAT symbol) or the normal VAT rules († symbol). Sotheby's is provided with appropriate documentary proof of export from the UK. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or ☱ symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or ☱ symbol.

• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK residents unless the lot is subject to Temporary Admission and the property is exported from the UK and Sotheby's is instructed to ship directly.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK residents unless the lot is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or ☱ symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Email the Overseas Repayment Unit

newcastle.oru.hmrc.gov.uk

Use this email to contact HMRC about reclaiming VAT paid in the UK if your business is based overseas.

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, overhead premium, artist's resale right levy and any requested shipping services including insurance, as applicable) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients

who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothbys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"ARR" is applicable artist resale right royalty payable by the Buyer on the qualifying Property.

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer, including an amount in respect of any applicable VAT thereon, and any Artist's Resale Right levy payable in respect of the sale of the Property. Catalogue descriptions and condition reports

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Overhead Premium" is the allocation of Sotheby's overhead costs relating to Sotheby's facilities, property handling and other administrative expenses that is payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction in the sale catalogue plus any applicable VAT or amount in lieu of VAT;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium, Overhead Premium, ARR and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports

may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the cataloguing or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any cataloguing, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to

that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the live auction. Bidders who wish to bid in person must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Where available, telephone bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothbys.com or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the start of the live auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) During the live auction, the auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the live auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the live auction (the "Due Date") notwithstanding any requirements for export, import or other permits

for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the live auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the live auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the live auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion.

In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S AND/OR BUYER'S WARRANTIES

(a) The Bidder and/or Buyer warrants that:

(i) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

(d) Sotheby's reserves the right to seek identification of the source of funds received, and to make enquiries about any person transacting with Sotheby's. If Sotheby's has not completed its enquiries in respect of anti-money laundering, anti-terrorist financing or other checks as it considers appropriate concerning the Bidder and/or Buyer or the Seller to Sotheby's satisfaction at its discretion, Sotheby's shall be entitled either not to complete or to cancel the sale of any lot, as appropriate, and to take any further action required or permitted under applicable law without any liability to the Bidder and/or Buyer.

(ii) the funds used for purchase and settlement of the lot(s) are not connected with nor have any link to nor are derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity, and the Bidder/Buyer is neither under investigation, nor has been charged with or convicted of without limitation, tax evasion, money laundering, terrorist activities or other criminal activity.

(b) Where the Bidder is bidding on behalf of another person or acting as agent (in either case, for the purposes of this Condition 9(b), the "Agent") for another party (the "Principal(s)", the Agent warrants in its own capacity (in addition to the warranties set out in Condition 9(a)) that:

(i) the Principal(s) is not a Sanctioned Person(s) nor owned (nor partly owned) or controlled by Sanctioned Person(s);

(ii) the funds used for purchase and settlement of the lot(s) are not connected with, nor have any link to any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity and that the arrangements between the Agent and the Principal(s) of the lot(s) or otherwise do not, in whole or in part facilitate tax crimes;

(iii) the lot(s) purchased by the Agent or the Principal(s) is not being purchased for the purposes of, or being used in any way connected with, or to facilitate breaches of any applicable tax, anti-money laundering or anti-terrorism laws or regulations;

(iv) the Agent has conducted appropriate customer due diligence on the Principal(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws and regulations and the Agent does not know and has no reason to suspect that the funds used for settlement are derived from or connected with proceeds of any criminal activity including without limitation tax evasion, or that the ultimate buyer(s) is under investigation, or

has been charged with or convicted of money laundering, terrorist activities or other criminal activity; and

(v) the Agent consents to Sotheby's relying on the Agent's customer due diligence, and the Agent will retain for a period of not less than 5 years the documentation evidencing the Agent's customer due diligence. The Agent will make such documentation promptly available for immediate inspection by an independent third-party auditor upon Sotheby's written request to do so.

(c) The Bidder and/or Buyer hereby undertakes and warrants that none of the funds used for purchase and settlement will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (nor partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothbys.com or available on request by email to enquiries@sothebys.com.

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction All Bidders and Sellers agree that the Courts of England and Wales are to have exclusive jurisdiction to settle all disputes (including non-contractual disputes) arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in the Courts of England and Wales by personal service, delivery by mail or delivery by email at the last address of the relevant Bidder or Seller known to Sotheby's or any other usual address, or in any other manner permitted by English law, or by the law of the place of service.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on sothebys.com or via the Sotheby's App (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

ADVANCED BIDDING

1. In the case of certain auctions, bidders can bid in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to amend the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

Please note that in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push (if enabled on your device).

LIVE ONLINE BIDDING

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is

clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using Online Platforms to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

GENERAL USE OF AN ONLINE PLATFORM

4. By bidding via an Online Platform, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges.

5. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

6. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

7. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

8. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information which may or may not be shown in the My Bids section and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

9. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or

problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

10. Online bidding will be recorded.

11. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Post Sale Service Group prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the live auction may be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:

Sotheby's Property Collection

Opening hours:

Monday to Friday 9.00am to 5.00pm

34–35 New Bond Street London, W1A 2AA

Tel: +44 (0)20 7293 5358

Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment,

although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park, 13 Ockham Drive, Greenford, Middlesex, UB6 0FD

Tel: +44 (0)20 7293 5600

Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omission in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you.

Thank you for your co-operation.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

REMOVAL OF FURNITURE TO SOTHEBY'S GREENFORD PARK

Purchasers wishing to clear items of Furniture from Bond Street on the day of the sale should contact the department administrator as soon as possible.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

IVORY

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

CLOCKS

Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case, dial, pendulum, separate base(s) or dome. All dimensions are approximate.

SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date but, rather cast after the model by that artist.

08/21 NBS_NOTICE_FURNITURE

4 STAMPED... / 'SIGNED...' / 'INSCRIBED...' / 'DATED...' /

in our opinion the stamp/ signature/ inscription/ date is by the maker.

5 'BEARING THE STAMP...' / 'BEARING THE SIGNATURE...' / 'BEARING THE INSCRIPTION...' / 'BEARING THE DATE...' /

in our opinion the stamp/ signature/ inscription/ date is not by the maker. This does not imply that the piece itself is not by the maker to whom the stamp and the signature refers.

10/01 NBS_GLOS_CONT FURN

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 LOUIS XV CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

2 LOUIS XV CHEST OF DRAWERS

This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

3 LOUIS XV STYLE CHEST OF DRAWERS

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

Photography:

Heath Cooper
Jasper Gough
Sean Edgar
Colin Beale
Rick Jenkins
Malcolm Smith
James Stabler

